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AMERICAN SQUARE DANCE

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★ VOLUME 33, No. 6
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★
★
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★ CONTENTS

- ★ 4 Co-editorial
- ★ 6 Grand Zip
- ★ 7 By-Line
- ★ 8 Meanderings
- ★ 11 Come In Charlie
- ★ 12 Sequel
- ★ 15 The Witches Are Chanting Again
- ★ 17 The Psychology of Leadership
- ★ 21 National Folk Dance
- ★ 23 Writing A Round
- ★ 27 Rhyme Time
- ★ 29 Let's All Meet in OK City
- ★ 31 LEGACY Spin Off
- ★ 33 Rave
- ★ 35 Encore
- ★ 37 Straight Talk
- ★ 39 Hem-Line
- ★ 41 Feedback
- ★ 43 Best Club Trick
- ★ 44 A Square Dancer Is:
- ★ 45 Puzzle Page
- ★ 47 Dandy Idea
- ★ 48 Keep 'Em Dancing
- ★ 50 Dancing Tips
- ★ 51 Calling Tips
- ★ 52 Easy Level Page
- ★ 54 Callerlab Programs
- ★ 56 Challenge Chatter
- ★ 58 Workshop
- ★ 64 Steal A Peek
- ★ 65 Sketchpad Commentary
- ★ 68 People
- ★ 70 News
- ★ 75 Product Line
- ★ 76 R/D Reviews
- ★ 76 Choreography Ratings
- ★ 77 S/D Reviews
- ★ 82 Events
- ★ 86 S/D Pulse Poll
- ★ 87 R/D Pulse Poll
- ★ 99 ASDA/Int.
- ★ 100 Speaking of Singles
- ★ 103 Silver Lining
- ★ 105 Book Nook
- ★ 105 Finish Line
- ★ 108 Laugh Line



CO-EDITORIAL



"A sense of heritage makes one look to the future."

LEGACY trustees, at the initial meeting in 1973, discussed the importance of instilling in beginner dancers this sense of heritage. We're all aware that today's style of dancing differs greatly from that depicted in "Roots", Page 29. But under that poke bonnet and in those pioneer boots beat the same happy rhythms that inspire the petticoated and silk-shirted dancers of 1978.

The quote above wasn't directed at square dancers but at church-goers. But life isn't narrow and much of what we hear and read applies to our square and round dance activity.

Last year we chaperoned our daughter's Spanish class on a trip to see Jose Greco, the famous Spanish dancer. In his introduction to the students, he told them the reason for dancing is "the sensation of pleasure that dancing gives us" and proceeded to explain that varying parts of the body, plus or minus the feet, are used in certain countries to express this pleasure. We were fascinated to note the starched white cotton petticoats and pantaloons worn for one selection, so reminiscent of s/d outfits of 25 years ago, and amazed to discover that the "Hungarian" swing is Spanish as can be. His other comment, which the female 50% of square dancers should remember, was that, "Skirt work should *always* be part of the dance."

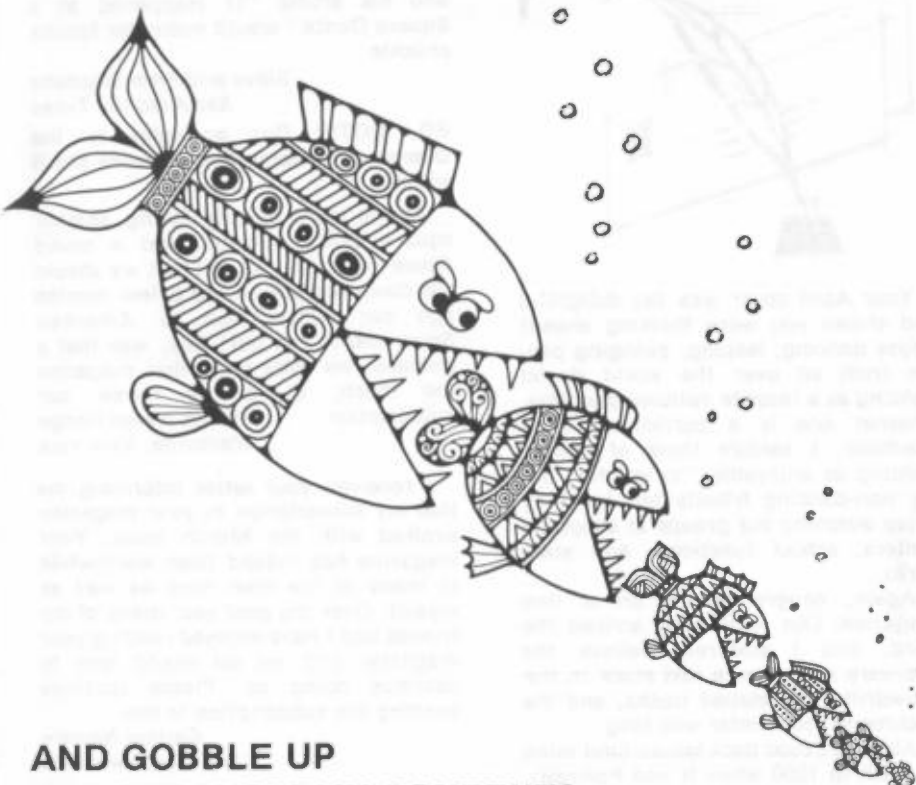
Look again at our colorful April cover, the page 12 sequel in this issue, and the new square/folk dance stamp to get a sense of kinship with the larger dance perspective.

So we take our "sense of pleasure" in dancing today, and use the richness of dancing's heritage to look to the future. What do we see?

Judging from the number of "moratorium" letters received, many dancers are looking to the future. Some are looking through binoculars to a wider world of dancing fun and opportunity; some through the large end of a telescope to a shrinking picture where only a small number participate; and some into a kaleidoscope of varying levels and clubs and styles where dancers have fun at their chosen dance form.

We will continue to publish "moratorium" letters because their numbers show the concern of many dancers. Incidentally, the moratorium was not our idea but came from dancers' letters. While no such hiatus has been officially called, the letters show the extent of concern and the need for a solution. Remember Pogo's. "We've met the enemy, he is us." If you're not part of the solution, you're part of the problem. Which are you?

Get into the swim



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Grand Zip



Your April cover was (is) delightful and shows you were thinking ahead! Those dancing, leaping, swinging people from all over the world depict dancing as a favorite national pasttime, whether one is a participant or a spectator. I seldom think of square dancing as enjoyable "to watch," but my non-dancing friends tell me they enjoy watching our groups at shopping centers, school functions, and state parks.

Again, congratulations on a fine magazine. Our April copy arrived the third, and I sincerely believe the February issues were just stuck in the snowdrifts, the stalled trucks, and the backrooms, for winter was long.

Also, as I read back issues (and mine go back to 1950 when it was Folkraft), the issues contain many of the same problems....we all have grown with age, improved in many areas, but the love of dancing still shines bright.

Ruth Moody
Indianapolis, Indiana

Thanks much for listing the 16th Annual Reunion, Overseas Dancers, in "Spring A Time To Plan Ahead." However, if any of our members try going to N. Texas State University in Denton, Texas, they're going to find they're a year late. The 15th was held last year in Denton. This year the 16th will be at Four Seasons Motor Inn in Colorado Springs, Co. You list the correct dates and the correct Registration Chairman.

Just thought we'd call this to your

attention. Can't remember whether I sent you the erroneous information or not.

We really enjoy your magazine. The "pome" by Steve Dudas is priceless and his article "It Happened at a Square Dance" would make the Sphinx chuckle.

Steve and Fran Stephens
San Antonio, Texas

ED. NOTE: Our apologies to the Overseas Dancers! The gremlins did it again!

As we were already taking another square dance magazine and a round dance magazine, we felt that we should cut down someplace, so a few months ago our subscription to *American Squaredance* ran out! Boy, was that a mistake, we miss your fine magazine too much, so please renew our subscription.

Wes & Helen Hodge
Wellsville, New York

I received your letter informing me that my subscription to your magazine expired with the March issue. Your magazine has indeed been worthwhile to many of the men here as well as myself. Over the past year many of my friends and I have enjoyed reading your magazine and we all would love to continue doing so. Please continue sending the subscription to me.

Carlton Newton
Attica, New York

Help! We, the square dancers in this area, feel we have an immediate problem to contend with. It's this:

In the past year the pace, i.e., the speed of calling the squares has increased to a point where most of us cannot keep up with it. Some callers are more prone to this than others. It has become a marathon— of sorts. Each caller seems determined to shine as a fast and intricate caller.

We are not sure where the fault lies. Is it with the callers personally? Or, has the Callerlab issued a proclamation that the swift and glib caller is the "in" thing in square dancing? To be more specific, we attended a dance two weeks ago where the caller got so fancy and fast, he started tossing letters and

Continued on Page 94



Much of the material in this June issue is aimed at the new square dance graduate. Perhaps those readers who are reading their umpteenth issue of *American Squaredance* will share it with new dancer friends— or request extra copies for recent class members.

"Dancing Tips" this month is written by a guest author, **Steve Stephens**, who discusses square dance attire in a refreshingly breezy way. Actually, his article is taken from his panel discussion at the 26th National Convention in 1977. What Steve says is always apropos!

Bob Kendall, the author of "Leadership", was editor of Washington's *Footnotes* for many years and is well-qualified to speak on the topic because of his square dance activities in that state.

Ever been confused by a round dance cue sheet? **Fred Haury's** discussion should help all dancers, including those who toy with the idea of composing rounds to music that "turns them on".

Another Washingtonian, **George Pollock**, says, "The Witches Are Chanting Again". In discussing the divergent answers to today's square dance problems, he says, "The final decision will be made by the mass of common square dancers who quietly will define the direction square dancing takes as they have always done."

A black and white advertisement for Hanhurst's Tape and Record Service. The ad features a central logo with the name "Hanhurst's" in a large, stylized font, with "TAPE AND RECORD SERVICE" underneath. To the left, there is a circular graphic with the text "CALLERS" and "the best service". Below this, a cassette tape is shown with the text "all the new releases" and "HEAR". To the right, a vertical text block reads "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE", and "LOW COST", with arrows pointing upwards and to the right. At the bottom left, contact information is provided: "P.O. BOX 3293", "POUGHKEEPSIE, N. Y. 12603", and "phone (914) 297-3230".

Meanderings



It was a SUPER-SUPER far western calling tour this spring. You veteran and inveterate air travelers will be ecstatic to discover that my route included all the following: CLE, ORD, SEA, ACV SEA, DEN, PHX, ALB, DEN, AGT LBF, OMA, STL, etc., etc.

Let me explain that. (Please do—we're all on the swivel edges of our lay-z-boy recliners, between dozes, hanging on every single word—Co-ed.) That's Cleveland to O'Hare, to Seattle, to EVERYWHERE. You'll see.

But before jumping on the rocky road report, the desert dissertation, and the specific pacific postscript, I'd like to comment on air travel generally, since only a few barnstorming red barons among you know that an up and down course isn't always all it's *cracked up* to be.

If you are as agile as O. J. Simpson leaping effortlessly through an airport carrying two thigh-high suitcases without a trace of moisture on the brow or without picking up a trace of *essence de locker room*, in spite of wearing a vested and double-breasted suit, you're lucky.

If you're more like me, you wander (Or perhaps waddle?)—Co-ed.) past many gates, heavy-laden with hand luggage up to your eyeballs, wondering why your gate is always the last one on the concourse.

We sometimes wonder what ever happened to those little senior-citizenish golf carts that once plied the terminal tubes, picking up the odd passenger who might be creeping on all fours the final mile to his gate.

I qualify for special senior-citizenish treatment. I'm old. I'm also odd. For instance, I carry my "dolly" everywhere I go. Doesn't *everybody*?

Speaking of that, let me say this. I'm thankful as a chased rabbit in a briar patch (Good thing our proofreaders changed your faulty spelling, Stan, there's no such thing as a *chaste* rabbit!—Co-ed.); yes, really thankful, that a guy in Ohio named Hal Posey now makes the "Mighty Mite" speaker, which is small enough to fit under an airplane seat along with my "midget" Clinton, and is big enough to cover thirty sets of dancers in most halls. At last, I don't have to put vulnerable, delicate equipment through "baggage" anymore.

I merely smile as I walk past all the obliging stewards into the various planes, carrying my dolly, which in turn carries my p.a. system/turntable in a black flight case, which in turn carries my records, mike and cords, which in turn is topped off by my new Mighty Mite speaker, which in turn all fits under the seat (well, make that two

seats), which causes no problems unless there's a full plane, or unless it's a dinky commuter plane, or unless the stewardess had had a bad night and gives me a little flak about the "limits of carry-on". If that happens I go into my whimpering act about having delicate electronic gear here, worth fully \$1,000. in the shade, irreplaceable, and all that.

The odd one-in-a-hundred who still gives me a hard time gets my desperation scene #10-80. (Don't tell us— you break down and cry?— Co-ed.) That consists of on-the-spot permission from a fellow passenger to locate one item under his seat. That one always works.

Lo, the day is coming, I predict, when every traveling caller will be able to carry his complete equipment on his lap; nay, in the palm of his hand, verily, verily.



"O.J. Burdick" with dolly dashing through terminal.

You see, thankfully, the idea of a "better mousetrap" is not dead. look at the billion-dollar snowmobile industry, hardly a pitter-put-put a decade ago. It all started when Basil Ski-Do idly rolled a rubber band between two orbiting fingers at a lecture at the museum his wife made him attend, entitled "Equestrian Relics of a Norman Culture in the Twelfth Century".

Look what happened when Zenous Vulgate Zerox got tired of scratching out Bibles on endless onionskin with a turkey quill, countless nights and days, thinking there must be an easier way.

Look what happened when Horatio Phillips, an old time carpenter, sprained his wrist assembling one of those do-it-yourself kits for his kids, and decided to invent a better screwdriver.

Look what happened when Captain Cook exclaimed "Avast, ye chummy shipmates (or some expletive like that),

we gotta work BIG— we found Australia, now let's go find Alaska!"

Or, when Teddy Roosevelt said, "Alice, I'm going south to dig a little ditch, and later on, say in 2,000 A.D. we'll give back that little slice of isthmus for Christmas with citrus and hibiscus to the ruling *generalissimus*."

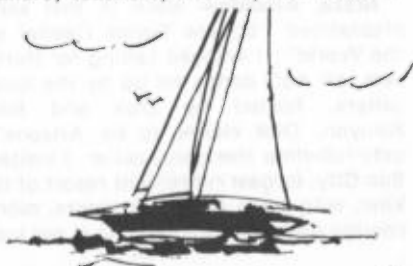
Well, I may have stretched the facts a bit on the *for-instances* above, but the fact remains that there is always room to improve a product or find a new "horizon", and Hal Posey has paved the way with his Mighty Mite.

Enough banal banter. Let's move into the travel reports.

Vancouver, B.C., Canada— My hosts this year in the pretty province were Aileen and Arthur Wood, who are world-travelers and sailing enthusiasts. Would you believe it— they sailed across the Atlantic in their own 2-man sailboat, just for the sport of it? A nineteen-day "joyride", without contact with the outside world for most of the trip. What some square dancers will do for "kicks"— wow!

Great to call for the Haylofters, for perhaps the fifth time. Smooth dancing bunch with a 22-year dance record. Caller Dick and Jeanne Cameron are an inspiration to all. Side trip taken to discover my "roots"— the anthropology collection at the UBC Museum. Nootka totem poles glare and grimace at me, about twenty faces high. Isn't it heartening to discover that our ancestors were extremely interested in three things— music, dancing, and "pot-latching"? (You square dance campers out there know that's a type of barbecue!)

Eureka, California— Back to the tall timbers and the Redwood Squares for an ASD dance, thanks to Al and Connie Whitfield, who are R/D cuers, S/D callers, teachers, friends, and hosts in



that order. Thanks to Marilyn Clark for the pickup in the pickup. Lively dance with class-lings, yearlings, and overlings intermixed.

Sequim, Washington— After landing in Seattle from Eureka, I rented a car (*Le Car* had a personality of its own) for the bay-skirting two-hour drive to Sequim (pronounced SKWIM) and a lovely mixture of blue skies, spring blossoms, majestic mountains, and rippling waters. I was rewarded with another bridge for my collection. The world's longest floating bridge over tidewater— Hood Canal Bridge, connecting the Kitsap (Ketchup?— Co-ed.) Peninsula with the northern Olympic Peninsula. The Handshakers Club dance was set up for me by jovial caller Art Ritchie, who was once a lumberman. Super hosts— the Coburns.

Renton, Washington— I'd been itching to call a dance in the Aqua Barn, sort of an institution in the Seattle area. The name comes from the first Aqua Barn, which was on the water, they say. (That's a "floating floor" of a different kind.) Jack and LaVerne Riley now own quite a complex. Out in the country there's the corral, stables, camping area, pool, hall, game areas; and in the city there are FOUR western shops. Impressive crowd at the ASD dance. Carl Smith, sharp local caller, was the emcee, and he plans to set one up for us next year.

Another legendary landmark, also in the Renton area, is Hagen's Barn, about to celebrate twenty years of service to the square dance public. Joe Hall called the night I visited (He's called there from the start.) and Arne Hagen did the "color" dialogue for me. Nestled neatly on a quiet country hill, the barn is a spacious, heavy-beamed, meticulously-clean, nostalgia-filled multi-club "hub".

Mesa, Arizona— Back in that self-proclaimed "Square Dance Capital of the World", I enjoyed calling for thirty sets, an ASD dance set up by the local callers, hosted by Dick and Bea Kenyon. Dick claims to be Arizona's only full-time (resident) caller. I visited Sun City, largest retirement resort of its kind, with some 40,000 residents, more coming daily. Square dancing is not just

a way of life in Mesa— it is LIFE itself for many daily participants.

Albuquerque, New Mexico— The first ASD dance in this great temperate southwest city, ALB, sponsored by the Sandai Dancers of Kirtland AFB, and it was A-OK all the way. Vern and Midge Zimmerman were my A-1 hosts, Jim Lutter loaned speakers, Ginger Miller did the R/D chores. I'll be back PDQ and ASAP.

Dalton, Nebraska— Crossing the great gray goose flyway, I landed in North Platte. (Doggone that Frontier Airline lost my luggage again and "cooked my goose".) I drove a rental car to Sidney, where my hosts, Mal and Shirley Minshall (He travels widely, calls locally, and shuffles between three other jobs) whisked me to the ASD dance in Dalton with ten sets, a "full house" in that little Legion Hall. The refreshments alone were worth the admission price in that bounteous farm country.

Norfolk, Nebraska— Once more I boarded the Frontier two-prop, pitstop-ish "Sopwith Camel" to Omaha, but the winged camel "died" in Lincoln, after the pilot skirted clouds as rough as tapioca and hail as big as golf balls. I jumped in a rental car and shot north thru the "precip" to Norfolk for another good ASD dance. Caller Jerry Junck loaned me a cord and a "one-night" stand.

St. Louis, Missouri— I just love to fly in past that magnificent arch, gleaming in the sun, where the West begins. It was no less a thrill to do another ASD dance with caller Bill and Dottie Stephenson (They cooked up that "Summer Sounds" round on the flip of "Let's Cuddle"). Good fun together. Thanks again to Bob McQuie, a meticulous PR person, and the Merry Mixers, the ONLY St. Louis club within the city limits, so help me St. Luigi.

It is time to close, and we'll do it with an old Chinese proverb, only slightly altered to fit the therapeutic theme of this enthralling thesis:

"If you would be happy for a week, take a wife; if you would be happy for a month, kill a pig, but if you would be happy all your life, learn to square dance."

COME IN CHARLIE



by Al Eblen
Wichita Falls, Texas

A very good square dancing friend invited Charlie, the president of another square dance club, to his home for dinner, on a certain evening. Charlie, the club president, arrived at the appointed time, and expectantly rang the door bell. His gastric juices began to flow as he waited discreetly before ringing the bell a second time. He remembered the delicious goodies served at their last visit. He rang a second time and then a third time, and began to wonder about many things—his watch, the wrong address, the wrong date, his memory. After a seemingly long wait, his friend opened the door, but no apology or excuse was forthcoming. Instead Charlie was greeted with a rather casual, "Yes?" Then, Charlie, a bit puzzled, asked, "Bill, you did invite us to dinner tonight, did you not?" His friend fumbled with the screen door and answered, "Yes, I believe so, come on in."

Later, after a delicious dinner, Charlie queried, "You know, I was about to think we weren't welcome when we first arrived this evening. You didn't seem the same old Bill, as when

you extended the invitation. I hope that was only my imagination----."

The host laughed and explained, "Charlie, as a friend to a relatively dedicated club officer, I hoped to show you a good lesson. You see, this is the kind of response most square dancers feel when they visit your club. We receive your friendly notices to visit your club, and hear your announcements about your great caller, good-time dances, and your friendly club. However, when we get to one of your dances, we are treated similarly to the manner in which you were treated tonight. We are greeted none too cordially by the person who takes the money. After that, no one seems especially interested in us. In fact, many times it is difficult to get into a square, except with other visitors. Quite often, no one even asks us to return. No one seems to care if we are having a good time— although this is mighty important to us."

A good time is expected by square dancers, and we need visitors. I sincerely believe in the fantastic recreation of square and round dancing, but we could improve our dancer relations with more sincerity, and by being as friendly as we claim to be.

SEQUEL



Our striking April cover with the variety of full-color dance stamp reproductions drew so many favorable comments from readers, we feel prompted to reproduce some others in the series

from our collection which weren't shown previously. We're sorry these couldn't have been in color also.

Issuance of the four new dance stamps initiated a celebration especially for square dancers

who are also philatelists, and as you see here, it added the USA to the long list of countries who have highlighted dancing in various forms on postage stamps over the years.

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The Witches Are Chanting Again

by George Pollock
Edmonds, Washington

Like a restless volcano, square dancing is smoldering, steaming, and seething. Will a massive eruption tear and tint the sky as square dance strata buckle, bend, and bulge?

In the beginning, when square dancing was young, it was a conglomerate mass of glowing molten material. Everybody mixed together and had a whole crater full of fun— all doing very well with a few basic movements. The big problem was how to keep the girls within earthly orbit as their masculine partners gave fiery demonstrations of muscular prowess.

But a great metamorphic change occurred. Scores of basic movements were added— rhythmic, graceful, and smooth. And then came the advanced calls, tapes, challenges, and the exotic (at times) Callerlab mainstream list. Are these the geological elements that will blow up the very earth?

Time was when all the square dancers from Gettyup County could be gathered into a hall for one tremendous evening of fun and frolicking. But, no longer. Instead, mix fire and dynamite— it's safer. Square dancers, once simply beginners or experienced, now are new, intermediate, club level, club advanced, tape advanced, club chal-



lenge, or tape challenge.

So what mishap has befallen the idea that square dancing is fun? Fun— that vision that brings in new people and keeps them dancing. Well— it's still around. But let's face it, the good old days are gone. No longer can Gettyup's finest be assembled in one hall without disaster. For one thing, the schisms (seldomly fatal) are with us. Bad? Not really. Football, tennis, swimming, ballroom dancing— even chess and bridge— have divisions and experience levels, too. Why not square dancing?

And nothing tragic has happened to the idea that square dancers have fun. But now there is a difference— they are having fun within their own selected dancing levels. Square dancers working their way up the steep volcano are having fun at igneous rest plateaus along the way. Those who have labored to the crater at the top are having fun sharing oxygen masks with others at the

high elevation and enjoying a feeling of accomplishment. Square dancers are bundles of rights, too, and one is the right to choose their own dancing level.

So why the earth tremors and scarps along the rim of fire? Very simple—schisms and attitudes. Attitudes, too? That's it—attitudes from high altitudes. When some high altitude advanced square dancers descend to the valley, not all do what the natives there are doing. Rather, they bring their attitudes and talents from the rarefied atmosphere and toss in a goodly measure of intolerance and unfriendliness. Result: pronounced adverse seismographic reactions.

Unfortunately, we have questionable attitudes from low altitudes which are equally as devastating. Some lightly-experienced square dancers brashly venture upward expecting a welcome wagon when they are fully aware that a lurking sasquatch may grind their bones and pour the dust into a crevice on the caller's platform.

So— a happiness guide: Have fun at your own freely chosen level. If you

don't have fun when you descend to the valley, don't go. And, valley dwellers, watch that monster on high should you try scaling the volcanic rock before you're ready.

Yes, relax, have fun and enjoy square dancing and the priceless social aspects, even though white-hot sulphurous schisms and attitudes are belched from the earth, searing Callerlab lists flow down from the volcano, and black garbed doomsday witches bob and weave around the caldron. Volcanic smoke and ashes may blot out the sun; eminent squaredanceologists may predict the end of the world. But, fear not for square dancing. It will continue to grow and improve— progress through turbulence— gaining strength through the stresses and strains, as it always has.

Now, really, would you want it any other way? Many people like active volcanoes and even chanting witches:

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The Psychology of Leadership



by Bob Kendall
from the 1977 Washington State
Leadership Seminar

If this discussion on "The Psychology of Leadership" were a college course, you would all be entitled to a completed credit because of your experience and knowledge. What I'm saying is that everyone is a "leader" to some degree. Our objective in discussing this subject will be to raise that degree.

Leadership simply stated is "to influence the thoughts and actions of other people." You can see that all of us have had leadership training through such normal activities as raising a family, earning a living, and social activities.

The difficulty we face in studying leadership is that there is not a set of rules to follow. Interaction of people is the game. This involves the senses such as sight and sound; it involves feelings such as love, hate, admiration; it involves physical appearance, intelligence, empathy, selfishness, and sometimes brute force. Effective leaders can

be harsh and brutal like Idi Amin; or gentle and peaceful like Mahatma Ghandi. I would recommend a little of both methods when dealing with square dancers.

We can improve our effectiveness as square dance leaders by thinking about and discussing some of the qualities we see and appreciate in others who influence us. We could make a list of dozens of qualities, but let's start with just a few:

1. *Willingness* to take part and handle responsibility and decision-making.
2. *Interest* to see that action is carried through to a rewarding conclusion.
3. *Flexibility* which permits weighing various options rather than being stubborn or adamant.
4. *Organized* enough to handle situations and events into smooth happenings.
5. *Perceptive* in order to sense the

general feelings and wishes of a group.

Leaders don't fit one mold. They use different approaches or methods to be effective. Let's bring to mind several persons that have been able to influence millions of people in years past.

Winston Churchill A master of words A great salesman; Franklin D. Roosevelt Great planner and organizer Always moving ahead; Will Rogers Influenced millions of people by his wit and informality; Harry S. Truman Known as a scrapper; Dwight G. Eisenhower Deeds, hero worship; John F. Kennedy Multitudes of people felt he was interested in them personally.

These men show us the results that can be achieved by making the best use of traits in each of us. They developed the tools of leadership.

Probably the most effective tool of Leadership is speaking or communicating. Skill at private speaking is an essential tool of leadership. It can be developed by any person who will take the trouble to learn and practice its special technique.

Eloquence in public speaking, while helpful, is of secondary importance to the ability to get your ideas across in situations that are essentially private.

Private speaking is a distinctive art. It has its own ground rules, which resemble those of public speaking in some respects and differ in others. If you develop skill at private speaking you will probably find it increasingly easy to prepare and deliver a speech before a large public audience.

Basic Principles: Seek to communi-

cate rather than to impress. Whether your audience consists of one person or a hundred, you will get better results if you keep your mind on your message—the facts, ideas, proposals you are trying to get across—instead of on yourself, and the impression you are making. Be yourself. That's the only role you can play naturally. If you try to put on an act by using big words or studied mannerisms you will be tabbed as a phony. Sincerity has a tremendous impact on a listener. You sound sincere when you say things that you really believe, and say them in your own way.

Be Prepared: Never speak on a truly impromptu basis if you can possibly avoid it. There may be some rare occasions when you are compelled to talk "off the top of your head" without taking time to edit your thoughts. But, you usually will have at least a few minutes to think over what you are going to say. Use them to prepare a mental or written outline of the points you want to make. This will keep you from wasting the time of others with the rambling discourse which results from trying to think and talk at the same time. Don't be ashamed to use a written outline or notes for an informal presentation to a small meeting. It shows that you thought enough of your audience and the occasion to prepare for it.

Diction: The most profound remarks are lost if they are spoken in a mumble. In private conversation, in small meetings, and in talking over the telephone, clear enunciation is a requisite for being understood. If people don't have to concentrate on

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your voice, they will be able to pay more attention to your ideas. Speaking clearly is primarily a matter of opening your mouth so that your lips and tongue have enough freedom to form distinct sounds.

Informal Situations: Strategic silence is often more effective than anything you can say in conversations conducted over the telephone or in person. Develop poise by pause. Don't feel that it's up to you to fill the awkward silences. Let somebody else do the nervous gabbling, if there is any.

If someone throws a question at you, discipline yourself to wait a moment before answering— even if you already know what your answer will be. Taking your time is a sign of self-control; it is what professional speakers and actors call presence. Keep your receiver on while you're transmitting. The cardinal sin of communication is to be so absorbed in what you're going to say when your turn comes that you never listen to what the other fellow is saying.

If several people are present, talk to all of them. If you direct your attention exclusively to one or two you are eager to impress, the others will sense they are being ignored.

Never raise your voice to out-shout someone who's trying to interrupt you. Keep talking until you've made your point, but lower your voice. People will automatically strain to hear you and will tune out the loudmouth.

If you encounter a fellow who is obviously trying to show you up or make you look foolish, don't display any irritation or hostility toward him.

Instead of answering his questions in a defensive tone, pretend that you believe he is really trying to be helpful. You are glad he asked that question because it helps you to clarify the following important point. The contrast between your courtesy and self-confidence and his needling attempts to attract attention to himself will not be lost on other members of the group.

Conversely, never try to cover up your own confusion or insecurity by directing disparaging remarks at some other member of a group. The ability to hurt and insult other people is quite commonplace; it is not a leadership trait that commands admiration.

Overcoming Stage Fright: Some apprehension about a presentation is natural and even helpful. It keeps you on your toes. Excessive stage fright paralyzes your mind and voice. The best way to avoid it is to concentrate on what you are going to say rather than how you are going to say it. Knowing your subject thoroughly gives you a feeling of confidence. But if you try to memorize a set speech, you will be haunted by the fear of forgetting your lines and this will make you more nervous than ever.

Shortness of breath can be minimized by the simple expedient of sitting or standing with your body erect. A slouch pushes your stomach into your diaphragm and cuts your wind. If you are frankly terrified of some person or group of persons who will be in your audience, try a little brainwashing operation on yourself just before you begin to speak. Look right at the one

Continued on Page 98

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NATIONAL FOLK DANCE

The following resolution has been introduced into every Congress since 1970. There have been other similar resolutions introduced that would have accomplished the same purpose. All resolutions have died in committee. The National Folk Dance Committee researched three years before the attached resolution was proposed. It was determined that the wording would serve the purpose of square dancers interested in a national folk dance.

It seemed that a square dance resolution would have its best opportunity in the 95th Congress since there is a first family that square dances. Many dancers have received letters indicating that the President would favorably consider a resolution to make square dancing the National Folk Dance of the U.S.A. We have to find a way to get Congress to act.

On May 12, 1977, Congressman Norman Minetta, from San Jose, California, introduced H.J.R. 61. It was referred to the Post Office and Civil Service Committee and then it was referred to a sub-committee — the Population and Census. This is the normal procedure taken on all commemorative resolutions. To get any further action, 218 Congressmen must indicate their support by introducing the same resolution or co-sponsoring the resolution.

This is where we are today. The National Folk Dance Committee is sending two copies of H.J.R. 461 to each of the 435 members of Congress asking their support by signing the resolution and forwarding one copy to Congressman Minetta's office and retaining one copy for their files.

Two other resolutions to make square dancing the National Folk Dance of the U.S.A. have also been introduced. The resolutions are #398 by Congressman Ted Risenhoover of Tehlequah, 2nd District of Oklahoma, and #244 by Congressman Elford Cederberg of Midland, 10th District of Michigan and

Congressman Robert Lagomarsino of Ohai, 19th District of California. Having three resolutions concerning the same subject may lead to a public hearing to decide on which resolution Congress would act at this time.

Square dancers should continue to write their Congressmen to sponsor H.J.R. #461, which reads:

JOINT RESOLUTION

Designating the "square dance" as the national folk dance of the United States of America.

Whereas love of country and professions is enhanced by traditions that have become a part of our way of life and the customs of the American people; and

Whereas we have distinctive and meaningful symbols of our ideals in our Nation's flag, our national anthem, and in many cultural endeavors, but no official designation of a national folk dance; and

Whereas the square dance, which was first associated with the American people and recorded in history since 1651, has consistently been the one dance traditionally recognized by the American people as a dignified and enjoyable expression of American folk dancing; and

Whereas official recognition of the square dance will enhance the cultural stature of the United States both nationally and internationally; and

Whereas national and international prestige is the best interest of all Americans; Now, therefore, be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the dance known as the square dance is designated the national folk dance of the United States of America.

Please direct any comments or suggestions to the National Folk Dance Committee, Mac and Mary McClure, Bob and Lois Ferber, co-chairmen; PO Box 5775, San Jose CA 95130.

Coming Up Roses

AN INTERNATIONAL LANGUAGE

New Year's Day, 1978, has come and gone, and your 1978 float went down Colorado Blvd. to be viewed throughout the world.

With each square dancer dollar contributed to Square Dancers of America, purchased the following:

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6. The only year round national advertisement of square dancing to the public.

The theme for the Tournament of Roses Parade on New Year's Day, 1979, will be *Wonderful World of Sports*.

The Tournament of Roses Parade Committee has granted permission for five couples on the float. If you wish to be one of them, send your name, address, phone number, club, and a recent picture, to: Square Dancers of America, PO Box 2, Altadena, CA 91001. If chosen, you must be prepared to spend the week from December 27th to January 2nd in or near Pasadena at your own expense. Dance costumes will

be furnished by the committee.

The committee welcomes any ideas for a float design and float theme. Send sketch and one dollar to Square Dancers of America, PO Box 2, Altadena CA 91001.

The next float payment is now due! Support your hobby and mail your contribution today: Float badges, \$1.25; colored float picture, \$1.25; honorary member certificate, \$25.00; sustaining member certificate, \$50.00.

Please include envelope with postage and mail to PO Box 2, Altadena CA 91001.

Thanks to all who have been generous with their time and money. Fund raising continues to take up a considerable portion of time. The goal—a trust fund large enough for the interest to pay for each year's float without further donations. Some ideas that have proven successful in some areas are paper sales, raffles, float the float dances, and, of course, sale of badges and pictures. If you have any ideas the committee would appreciate having them, and will distribute them to all interested people.

61mm Sound Films of the 1978 Tournament of Roses Parade are available for showing at club or association meetings. The cost: only postage at book rates. Film may be obtained by writing to: Librarian, Tournament of Roses, 391 S. Orange Grove Blvd., Pasadena, CA 91105.

Continued on Page 93

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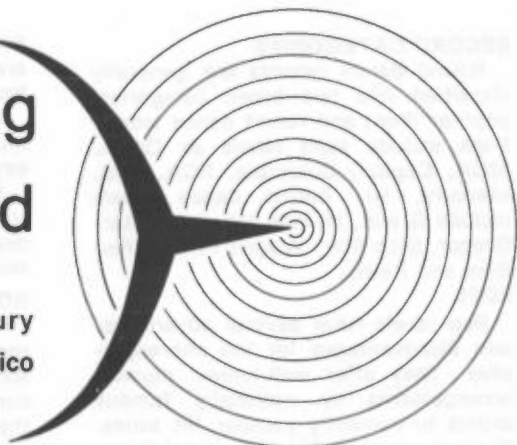
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Writing A Round

by Fred Haury
Albuquerque, New Mexico



The objective of this article is to provide guidance in writing a round dance and the cue sheet and is directed to aspiring choreographers and newer round dancers. It is not intended to inform or reform dancers or choreographers with significant degrees of knowledge or experience.

Round dance teacher training should include the writing of a round dance, to a record that is new to the teacher. If an old round dance record is used, the teacher should not be permitted to see the old cue sheet. This will limit the knowledge of the musical structure to that obtained by listening to the record. The old cue sheet would provide information on musical structure: phrases, parts, sequence and ending. The newly-written dance, when completed, should be critically analyzed by a knowledgeable choreographer.

ASSUMPTIONS

We assume that any round dancer with a sincere interest and desire can learn to write and/or read a cue sheet; that our readership is familiar with the two-step and 4/4 time rhythm; that they are familiar with the use of commas as symbols for beats and semi-colons as symbols for measures. The following notations as representing four beats and a measure are well-known:

—, —, —, —; or 1, 2, 3, 4;

All should know that a standard musical or choreographic phrase is comprised of four measures and be familiar with the average round dance musical/choreographic structure:

4 measure Introduction

32 measure melody consisting of two 16-measure parts.

64 measure body (The 32 measure melody is repeated)

2 or 4 measure ending.

RECORD SELECTION

A good round dance record is comfortable for "free style" or "ad lib" ballroom dancing. It has a catchy tune with a lingering melody. It is easy to recognize and remember. It can be recalled well enough to hum or sing if asked "How does it go?" It has good rhythm, with a strong, well-identified beat. It has a suitable well-controlled tempo. A tempo of 38 measure/minute is good for a two-step dance. A tempo of 30 m/m is slow, but some dances at that speed have been hits. It should have above average musical arrangement and orchestration. And it should be readily available.

Play a record several times and dance to it in a free style or ad lib ballroom manner. If it is comfortable to dance to and the melody, rhythm and tempo are pleasing, then write a dance to it. A good record is prerequisite if a dance is to compete with the two hundred or more round dances published each year. It must successfully compete with dances choreographed by the "big name" teachers and nationally known choreographers in order to reach the top t. n.

Many records of very beautiful music and lilting melodies have proved unsuitable for round dances.

RECORD CATEGORIES

Round dance records are generally classified into two broad categories: popular (Pop) and round dance labels. Pops include such labels as Decca, MCA, Capitol, Columbia, RCA, Bell, Mercury, Hi. Round dance labels include Grenn, Hi-Hat, Windsor, MacGregor, Blue Star, Wagon Wheel, Red Boot and Belco.

POPS

Pop labels have several advantages and disadvantages for the choreographer. They offer well-known musical arrangements by nationally famous artists to currently popular hit tunes. Records are available at your neighborhood record shop. Buy one, try dancing to it, and write a dance to suit your fancy. There is no need to negotiate with a record company and your dance is not subject to being edited by them.

Easy availability is also a disadvantage in that other choreographers may write dances to it. Simultaneous publication of several dances to the same record reduces the chances of national success. The more dances to a record the less chance each has of success. Timely publication is important. Early publication may discourage others from using that tune.

Pops may be available on 45 RPM records for a short time only. Some POP companies discontinue 45 RPM pressings after a tune drops from the top 100 list.

Some pop companies will repress 45 RPM records in quantities of 1000 for a price. A round dance must be a hit to sell 1000 additional records. The

potential profits in such an investment are not attractive to the average investor. What if only 100 sell?

Pops usually have vocals and may include odd musical breaks of short extra phrases or even part measures.

Pop labels do not furnish cue sheets with records. Some round dance record dealers provide cue sheets with pop records that they sell.

ROUND DANCE LABELS

Negotiations are required with record companies. Available tunes are screened and limited. Timely release of currently popular tunes is difficult and they would have to compete with the hit version of the pop label. Choreography is subject to editing, modification and rejection. Round dance companies prefer to release a dance by a well known teacher or choreographer. It increases the chance of a successful product and profit. Many dancers will buy and try a dance by a nationally known leader, but bypass a dance written by an unknown until the dance becomes a hit.

A round dance written to an old round dance record may be submitted to a round dance label company. If they like it and think it has a chance they will repress the record under a new and different title. It is upsetting to buy a record with a new title, and after listening to it, realize that you have the same music under the old title. They usually repress on the flip side of a tune they feel has hit potential. They seldom repress a tune for a new dance if the original dance was a big hit or is on a classic list.



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Many dancers reject second time around releases because of nostalgic or sentimental preference for the old dance, even though the new one may be superior. There is always a big question as to why the old dance failed to become a hit. Part of the cause may be linked to the appeal of the tune, dance and/or music.

A dance to a tune that is not readily available can be taped and sent to a round dance label company along with a cue sheet. If impressed, they may record and release a record. You must wait. Don't be too disappointed if the record company decides not to invest their money in your dance.

PUBLICATION

The Cue Sheet and *Round Dancer* magazines publish cue sheets for both pop and round dance labels. These magazines are the sources used by most teachers to obtain new cue sheets. These magazines will publish your cue sheet if you submit a record along with it. They like to try a dance to make sure the cue sheet matches the music before they publish it. This may avoid the exposure of readers to catastrophic experiences.

Lack of the right record is one reason that most teachers don't write a dance. When music which is motivating and satisfying is available, it is hard to resist. Not any tune will do. There is little satisfaction in writing a dance to music which does not inspire you to dance or challenge your ingenuity and knowledge of dancing. We have written some unpublished round dances to

music which did not inspire us, just to put some unique choreographic phrase or pattern in writing before the ideas escaped us.

MUSIC ANALYSIS

Play the record and listen carefully to the melody. Count the number of measures in the introduction, each part the body and the ending. Measures are counted by counting the beats in groups of four. Phrase counts are made by counting measures in groups of four.

(1),2,3,4; (2),2,3,4; (3),2,3,4; (4),2,3,4;

Make a mark on a scratch pad for each phrase counted. If preferred, make a mark for each measure. Double check the count, to make sure it is correct. The phrase count sheet may look something like this:

INTRO	1
DANCE	1111 1111
REPEAT	1111 1111
ENDING	½

The measure count for the same dance would be:

INTRO	1111
DANCE—A	1111 1111 1111 1111
DANCE—B	1111 1111 1111 1111
REPEAT—A	1111 1111 1111 1111
REPEAT—B	1111 1111 1111 1111
ENDING	11

After the count is completed and verified, listen again to see if the musical phrasing repeats. Dance pattern phrasing should be repeated where music phrases repeat.

NEXT MONTH: How to make a worksheet and use it.

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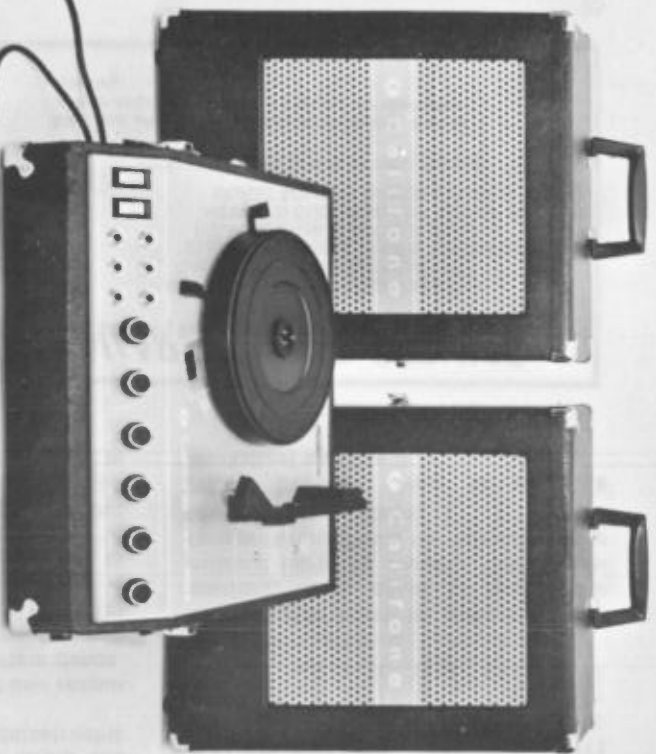
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Man can always be judged by his action,
By the class of friends that he keeps,
The grades of his work and his pleasure
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They furnish no fuel for scandal,
At no dance has one heard of a crime.
Their pleasure is wholly untainted,
As they swing with emotions sublime.

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In an abundance of friendship they live.
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That few other hobbies can give.

—Steve Dudas
Cleveland, Ohio



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Military Green Fee	\$4.00		
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Let's All Meet In Oklahoma City

June 22, 23, 24, 1978



Roots By Juan Menchaca

SQUARE DANCE PAINTING "ROOTS" AVAILABLE

This is the first square dance picture distributed nationally, the first painting ever commissioned for square dancers, the first square dance painting ever committed to Limited Edition.

A 1,000 limited edition of the square dance painting "Roots" by Juan Menchaca, National Cowboy Hall of Fame Curator, prepared for the benefit of Oklahoma's 27th National Square Dance Convention, showing a square dance at a wagon train stopped for the night, is available in a 12x16 image on a 16x20 background while the supply lasts

for \$25.00 postpaid. Order from Limited Edition, Harry Greenhaw, 109 W. Glenhaven, Midwest City, OK 73110.

ABOUT THE ARTIST

Destined for immortality is the many talented Juan Menchaca. In addition to his many famous canvasses hanging in museums and public buildings throughout the nation, Juan may be recorded in history as one of the nation's great sculptors. His great fame among museums is as a designer and technician. Mr. Menchaca is Chief Curator for

National Cowboy Hall of Fame and Western Heritage Center.

Juan's portraits of governors and historical personalities hang in the state capitols and state museums of most western states. Many of these are portraits of Colorado Heros where Juan spent twenty-two years designing and building the displays and exhibitions for the great museums of that state.

As early as 1951 Juan was recognized publicly as one of the West's outstanding artists with 50 portraits already hanging in museums.

The Fashion Show Spectacular '78 at the 27th National Square Dance Convention— Oklahoma City, Oklahoma will open on Saturday, June 24 at 2 p.m. in the Myriad Convention Center, main arena.

This gala production will feature the latest fashions in square dance attire and spotlight square dance models from around the world.

Music will be provided by the Sooner Strings Orchestra, with a beautiful medley of songs by a prominent male vocalist.

Special dance productions, beautiful settings, and unique floats will enhance this extravaganza of the convention that you will not want to miss.

FLASH

17,414 have pre-registered for the 27th Convention on April. These dancers represent every U.S. state and eight other countries.

Trail Dances

June 16-17— Kaw City, OK; Marv Lindner, Bill Haynes. Write Keith & Ruth Fruits, PO Box 41, Kaw City OK 74641.

June 16— Promenade Hall, Harrisburg, AR; Cal Golden & Glenn Turpin. Write

Tommie Turpin, PO Box 92, Lepanto AR 72354.

June 17— Teamsters Hall, Little Rock, AR; Cal Golden & Woody Ussery. Write Sharon Ussery, Rt. 2 #3 Natchez Ln., Alexander AR 72202.

June 19— Fort Smith, AR; Cal Golden & Dan Burris. Write Patsy Burris, 1818 Hermitage, Fort Smith AR 72903.

June 20— OK University, Stillwater, OK; Cal Golden, Jim Greenwood, Harry Harris, Alvin Huskey, Jim Mustain, Wayne Akers, Carl Anderson, W.E. Bennett, Gayle Dews, Ben Cripe. Write Carl & Martha Anderson, 1904 W. Arrowhead Dr., Stillwater OK 74074.

June 21— Midwest City Comm. Bldg., OK; Cal Golden, Ray Bentley. Write Betty Bentley, 3909 Rosewood Dr., Midwest City OK 73110.

Dancers attending the 27th National Square Dance Convention in Oklahoma City, June 22, 23, and 24, 1978, will find all levels and types of dancing, including advance and challenge, have been planned for their pleasure. More than 1,392 tips will be called by over 290 callers during the three-day convention.

A total of 21 hours of challenge dancing at the Skirvin Hotel, with three hours each day devoted to workshop, is planned. Advance level dancing will be in Exhibition Hall 3 in the Myriad Convention Center 10 hours a day with one hour of introduction to advance level dancing, two hours of workshop, and one hour of singing calls each day.

Mainstream plus dancing will be in the Arena at the Myriad Convention Center all three days and will continue as a street dance at times when the Arena is in use on Saturday. In addition, the Oklahoma Callers' Associ-

Continued on Page 95

Square Dance Digest Service

SDDS
750 Inglewood St.
Salinas, CA 93901

SQUARE DANCE DIGEST SERVICE, a monthly note service for callers, is a valuable supplement to every caller's programming needs.

Published monthly, material is sectionalized for quick reference. Sections range from Mainstream to Advanced Workshop material. Useful, workable figures and dances for both new and experienced callers. Cost is \$14.00 per year (12 issues). Overseas postage extra.

Also available is the 26 page booklet **MODULE CHOREOGRAPHY**. Full details on how to set up and use a module calling system. (B14) and other common workshop notations thoroughly explained. Only \$2.50 per copy. Sample copy of the **DIGEST UPON REQUEST**. Send a 24¢ stamp.

Legacy SPIN-OFF

The Prairie Conclave of American Folk Dancers was successfully completed in April at the Nebraska Center for Continuing Education in Lincoln. Over a hundred participants from Iowa, Kansas and Nebraska attended this leadership training seminar.

John Kaltenthaler, the executive secretary of Callerlab, was the resource leader for the conference. Special interest groups discussed "Insurance: Its history and influence on square dancing," "Youth Dancing and Dancing in the Schools," "Recruiting and Educating New Dancers," "Round Dance Promotion," "50-Level Dancing," "Good After-Parties," and "Training New Callers."

Buzz group presenters were Shirley Gould on "Management," Ken Clinefelter, "Ethics," Len Buschkoetter, "Programming," and Norm Osborn on "Cooperation." Resolutions formulated from these topics are as follows:

MANAGEMENT

Management requires guidelines for officers at every level of organization. A training program should be developed to assist the officers in gaining these leadership skills.

COOPERATION

Cooperation is a result of enlightened leadership that is best accomplished through salesmanship to point out the mutual benefits available. This is achieved by example and not dictum. It could include such things as: schedule of dances, statewide calendars, etc.

PROGRAMMING

Programming requires advanced planning, experience, good records, area contacts, area guidelines and enough lead time to accomplish the scheduling. Club callers should be included as non-voting advisors in all planning sessions, as appropriate.

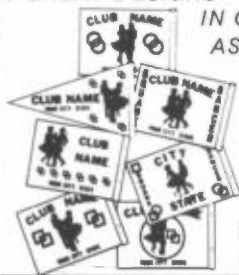
ETHICS

Ethics should be a part of the formal instructional period. Written understandings between clubs and callers should be established. Strive for friendliness with visitors. An informational resource list should be made available to all organizations in the area.

Saturday evening featured a square dance called by the callers present for the Conclave, with Wes Mohling in charge of after-party skits.

*Darlyne and Paul Goodman
Norfolk, Nebraska*

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RAVE



We have just returned from attending the 3rd Sunshine Festival at Lakeland, Florida. It was a huge success, with near perfect weather, just a bit on the cool side, but the dancing was hot and the callers were great.

We met dancers from California, Washington, Michigan, and all over. This is a great festival, and easy to attend. They arrange for your motel through the Chamber of Commerce, and you have a choice of many fine Motels and can specify what you want in the way of rooms. We stayed at the Holiday Inn Central, which was very near the beautiful new Civic Center.

We were more impressed this time than ever before at this festival,

especially with the way the staff and officials tried to make us feel so very welcome. Of course, we have danced with these callers so many times now that we have everything on a first name basis.

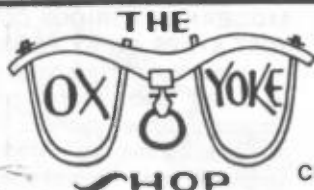
The fashion show was outstanding, and included many **men** strutting their stuff. The women did pretty well too.

We were especially impressed with the rounds called. Usually they include so many rounds that we have never been exposed to, but this time they just seemed to want us to dance. We knew most of them.

Jack Thompson
Mechanicsville, VA

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PRAIRIE 1012 — KNEE DEEP IN LOVE WITH YOU
1013 — APPLEJACK

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1953

Every Saturday morning in the community building at the State Fair Grounds in Hutchinson, Kansas, about 82 squares of youngsters gather to dance under the leadership of Frank and Rosalie Bowker. Every half hour five or six sets of children of the same age and dancing experience come for their class. "Unlike most adult squares," the leaders say, "children like the security they find in having their own set of eight and a regular position to take each time they dance. Also they enjoy dancing again and again their old favorites and are content to learn new dances only occasionally." A new square must wait until enough other squares their age are formed to begin a new class. Last fall there were 12 sets of Junior High dancers, 21 sets of 5th and 6th graders, 23 sets of 3rd and 4th graders, 15 sets of 1st and 2nd graders, and 5 sets of 4 and 5 year-olds. It is interesting to note that last fall fifty-five couples joined adult beginner square dance classes because their children were having such a good time.

Pinewoods, on Long Pond near Plymouth, Mass., advertises its 25th annual summer session of one, two or three weeks of American and English Dances.

At the four day Spokane Square and Round Dance Institute, preceding the Washington State Festival, Rickey Holden will lead the Square Dancing and Styling Courses and Mr. & Mrs. Sydney Thompson of London, England, conductors of Buckingham Palace Annual Royal Household Social Club Dance, will instruct in famous English Dances.

The Sixth Annual Square Dance

Vacation Camp will be held "in the cool mountains of colorful Colorado" at the Rocky Mountain Folk Dance Camp at Golden, Colorado.

Lincoln Memorial University will give college credit for study at the American Squares School held at the university at Harrogate, Tennessee.

Built-in baby-sitting is available at American Squares Camp Ihduhapi, Loretta, Minnesota, where YMCA staff members will run a regular camping program for children six and over.

Pick a square dance vacation.

From Square Dance U.S.A.— Those who attended the New England Folk Festival last April are still chuckling over the plight of a burly and determined Armenian dancer who lost his yellow sash during a spirited dagger dance. Said sash served a very useful purpose as well as a decorative purpose, and the unhappy dancer, unable to retrieve this functional part of his costume, never missed a beat of the wild dance as he clutched madly at his plunging trousers.

"Florida Follows the Trend," writes Harold Emery. Visitors to Florida five or six years ago found it almost impossible to uncover any square dancing. But the picture has changed now. From every section of the state comes the same report— most of this activity has developed since 1950 or 51. Before then the activity was limited to the Great Circle type of square dancing, mostly in rather rough night spots. St. Petersburg boasts the oldest square dance club in the state, organized in 1941. Now tourists can find good dancing from Jacksonville to Miami, through Central Florida and on the Gulf Coast. "Our

Continued on Page 92

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AND BOOTS, the sight of Elegance,
the feel of Quality.

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STRAIGHT TALK

Dear Sir and Madame:

Since it is the time of the year when a new crop of square dancers starts attending club dances, we thought it would be nice to offer a few words of welcome and some kindly advice to the newcomers.

Dear Mr. & Ms. New Square Dancer:

Soon "school will be out" and you will start going to regular square dance clubs. We're sure you would like to get ahead and become successful square dancers. (Most of us want to be successful in our endeavors, don't we?)

If success in square dancing is your goal, then there is a very important rule you must follow. Even though this rule is so important, oddly enough, you will almost never hear it mentioned by square dancing teachers.

The rule is: Never dance with inferior dancers who cannot help you and have nothing to teach you.

This will of course include your classmates, whom you must take particular pains to avoid.

Now, how do you avoid inferior dancers, such as your classmates, who may have cultivated friendships with you and are eager to continue these?

Indeed many of your classmates may have gotten into square dancing because they thought of it as a "folksy", friendly sort of activity.

(Attendance at various club dances will cure them of *that* illusion, of course!)

There are various techniques of avoiding inferior dancers.

If you are squaring up, and a couple who are inferior dancers join the square, leave it instantly, and look for a square of better dancers.

This simple, direct method has the advantage of only having to be used once on any couple, especially if you give them a withering glare as you walk away from the square. They are not

likely to ever trouble you again!

Some of you may prefer a more subtle method of avoiding inferior dancers, such as my wife Mabel and I use.

When squarin' up time starts, Mabel and I separate and get into two different squares by "mistake".

Then, Mabel excuses herself and joins me, or I excuse myself and join her, depending upon which of us is in the better square. If both of happen to get "stuck" in bad squares, we act confused, and both of us start walking toward each other's square. We meet halfway and start arguing about who was supposed to stay put, much to the amusement of other dancers. Meanwhile of course, other couples are taking our places in the bad squares.

This often results in our having to sit out a tip, but better to sit out a tip than stand it out, I always say.

A little variation of this method is for me to stay out of sight while Mabel "shops" for a good square. If she finds one, I appear and join her, but if Mabel gets "stuck", I never show up and Mabel has to excuse herself to look for her partner.

Suppose however, by some horrible fluke you find yourself firmly stuck in a bad square with the music about to begin. How do you escape?

Well, I suffer from a "circulatory problem", which can bring on a sudden leg cramp at the most opportune time, forcing me to leave the square and hobble to the nearest chair as Mabel apologizes to the other dancers.

We hope these little ideas of ours help you to always get into good squares, and become successful square dancers. Good luck kids, and happy square dancin'!

Oh, but not with us, please. You're just beginner dancers, and, well, uh, you know how it is.

Joe & Mabel Creep



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"MADE BY SQUARE DANCERS FOR SQUARE DANCERS"

HEM-LINE



At every recent National Convention, striking outfits of rich forest green and white have been in evidence. The Oklahoma state square dance costume is unmistakable, and very pretty. Here a group of Oklahoma City committee members pose in their "official" dress. Facing the camera on the right are Pete and Esther Hughes, general chairmen.

A couple wearing the outfits are shown in full color at about "two o'clock" on the ASD cover, September 1977 issue.



At the 1978 New England Convention, we saw a novelty "pocket" in use by many of the ladies. It's an ideal solution to the need for a handkerchief and pocket money at festivals when a purse is a nuisance to be parked somewhere safe while dancing.

These "pockets" hang by a loop from the belt and may be knitted, crocheted or sewn in matching fabric or felt. The main piece is a rectangle 11" x 4½". Fold in half, sew the side and seams, button onto a "strap" which loops over your belt. These measurements may be adapted according to your desires. We have no pattern available to recommend; we just noticed how practical the item was for those ladies wanting to make a purchase while their partners were browsing at another booth.



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feedback

I've enjoyed your magazine this past year and hope you continue a publication to serve this wonderful activity.

We are coming to the end of our first year as full members in our club. There are a couple observations I would like to make, or to bring to your attention. A moratorium on new movements seems to be a good idea. As relative novices to this activity, it seems that there is already too much to learn to be easy in any square.

Secondly, in our class we began with about twelve couples. Only three other couples and ourselves elected to stay on. This is a 75% dropout rate and it seems to me that the multitude of movements had much to do with this horrendous attrition.

Personally, I would like to see a piece in your magazine where new movements would be explained and diagrammed. I think this would help some of us "slow learners" to be better dancers, and would also aid some of our callers who are better callers than teachers.

Alfred T. Foss
Buffalo, New York

With all of the discussion going on about the problems of square dancing, I'd like to suggest a couple of things that might be contributing to the problems.

The first item is the tendency of many callers to depend more and more on sight calling. If the caller is depending completely on remembering two couples who will bird-dog him back to an *allemande*, he doesn't dare let his sets get into any situation that he can't sight-call them back from. Right away he is blocking himself off from using progressive squares, birds-of-a-feather, much of APD, hex sets, mixers, cutting-in, and many other good ways to introduce variety into the dancing. About the only thing he has left for

variety is to introduce "new" calls, grab the latest fad call out of some callers notes and memorize a couple of simple sequences that make it into a zero movement or an equivalent to a *right and left thru*.

The second item is the idea that a caller is not supposed to ask the dancers to complete each call in a standard number of beats of music, but instead is expected to time his calls to however the dancers feel like doing them. Where else in all dancing do you find this idea? Certainly an essential part of learning a round dance is learning where to step with each beat of music, and where you should be positioned at the end of each group of steps.

The result of this attitude in square dancing is that you have some dancers who are inexperienced and need extra time to go through their movements, some who are more practiced and like to move easily and smoothly through the calls, and still others who have been with it long enough to learn how to arrive at their positions at the end of each call with the fewest possible number of steps. So how can these dancers possibly dance together, if you will admit that "together" in time means together in time as well as together in the same set? So these different kinds of dancers, finding that they can't dance together in time, will very quickly decide that there is no point in trying to dance together in space — in the same set or even in the same club.

Another danger is that some dancers, realizing that the newer dancers need to take a little extra time for their movements, will conclude from this that the best dancer is the one who can get through the calls most quickly. And I say that the most really enjoyable is *dancing* and not a rat-race.

If you want an authority to back up my comments, I refer you to three

members of the Square Dance Hall of Fame: Don Armstrong, Dick Leger and Jim Mayo.

H. Orlo Hoadley
Rochester, New York

The article "Digging Up the Past" by Ed Butenhof was really interesting. It leads naturally to some forecasting into the future. In my opinion people have danced in circles and lines since the Stone Age, and they will do so as long as mankind has two legs, two arms, two ears and two sexes. The *stars*, *chains* and *arch-and-unders* have been with us for more than three hundred years and they may be with us for some hundred years more. But the *walk and dodge* and most of the newer movements will be forgotten in the next century. Why do I mark the limit just at *walk and dodge*? With the invention and appreciation of this basic something new entered the activity: a movement with positively no body flow, designed just to put (push) the dancers around like checkers. I don't think young people will care to take part in a caller's kaleidoscope with all this "position dancing" stuff. They will rather go folk dancing.

You have brought forth this problem in your magazine quite often; thank you for that. If someone would collect all those items about too much material too soon, too long classes, but nevertheless poorly taught new dancers, it would give a handsome booklet, I suppose! Where lies the answer? I think: Have basic/extended basic clubs and teach the callers to provide interesting choreography within this limit. If modern square dancing is a contest between the caller and the dancers (as Ed Butenhof says), then the callers are unfair. It is far easier for the caller to learn a new term than for the dancers to follow it. A caller who strives to give his dancers interesting choreography with smooth body flow, spiced with some surprises without the need of new terms, must use more imagination, must do more preparation and is therefore a better caller than somebody who just memorizes half a dozen new terms. I doubt whether all callers could dance to their own calls.

Karl-Heinrich Fischle
Hannover, Germany

And "That's How It Was" — and how I wish it would return and restore some sanity in this rat race western style.

Lloyd Shaw and Ed Durlacher can't be resting easily.

I'm from Montreal where the French never had a caller; the No. 1 man in each square called and demonstrated the pattern. To revive the traditional, I've been able to do a little but I've had to disguise it as folk dancing and include line dances and mixers.....As I view the present trend, a lot of the fun has been lost. It's about time this plethora of new calls was halted. At the Callerlab meeting, I hope they decided favourably on the moratorium.....

Jack Lang
Port St. Lucie, Florida

During the past months your magazine has had many articles on the subject of a moratorium of movements.

The greatest complaint about adding new moves is that you lose dancers; nothing has really been said about all the dancers who are lost because they were just plain bored. Learning something new is always fun; if you are genuinely interested in a hobby you will want to continue to learn more about it.

It seems to me that there should be room for all levels. If your desire is to be a twice a month dancer, there are more clubs for you than any other level; but what about those of us who dance 4 or 5 times a month or even 3 or 5 times a week. Many of you say I don't have time to dance that often, and that's true. We dance because it's more fun than jogging; we are together and it's social.

Nothing has been said about how much time it takes to teach a new round every month and review these. There are many round dance groups that don't square dance; yet about half of the time at a square dance is spent round dancing. Even many square dance workshops are interspaced with round dances. The square dance movement has tried to organize the moves so that you can dance squares in any part of the country or the world, but you cannot go from one place to another in the same area and find the same round dances.

Continued on Page 88

♠ A Best ♠ A	♠ K Club ♠ K	♠ Q Trick ♠ Q
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VOW TO YOUR PARTNER

The Buttons and Bows of Washington, MO surprised their club caller and his wife, Harold and Betty Dobsch, with cake and gifts honoring their 25th Wedding Anniversary, which was January 10. Our Entertainment Committee, Gale and Janice Anderson, composed the following vows, which they repeated:

"Dearly beloved, we are gathered here tonight to witness the renewing of Betty & Dobbie's vows as they become square dance partners....."

"Do you, Betty, take thee, Dobbie, to be your lawful square dance partner?"

"Do you promise to *do si so*, *star thru*, and *curlique* with him when the need arises, *cast off* only after *loading the boat*?"

"Do you promise to love him even though he *follow your neighbor*?"

"Honor and obey him as he is *wheeling and dealing* into a *partner trade*."

"If so, say I will....."

"Do you, Dobbie, take thee, Betty to be your lawful square dance partner?"

"Do you promise to *courtesy turn* and *swing* her when she's *looking good*?"

"Do you promise to love, honor, and obey her whether she goes *red hot* or *ice cold*?"

"If so, say I will....."

"By the power vested in me, I now pronounce you square dancers....."

"You may *yellow rock* your partner....."

*Wilbert & Joyce Unnerstall, Presidents
Washington, MO*

A Square Dancer Is:

from *Grand Square*, New Jersey



A square dancer is someone who will:
Drive four hours and thru three states
to get a caller's name for his Century
Book.

Get a blow out, have the spare go flat,
buy a tire and still make the dance.
Take *her* dancing clothes to the office
and change there in order to meet *him*
at the dance.

Have at least one outfit in the trunk
whenever the car leaves the house.

Plan all their vacations around square
dancing festivals.

Follow a square dancer's flag-decked
car to his home.

Keep telling everyone at home that
she'd like a white crinoline and
pettipants for Christmas or her birth-
day.

Invariably get lost when caravanning
on a small road with *no* place to turn
around.

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Good Sound

Puzzle Page

by P.A. Sistum



You are Dr. Waggon, a close friend and associate of the great detective, Sherlock "Promenade to" Holme. You have taken a poll for the ABPC (American Bamboo Poll Company) of all the callers at the Oklahoma Convention. But Alas! Alas! and Alack! On the way out, page 437 slips from your hand and blows away. Fortunately you learn the following clues from page 438. You know the missing men's names are Albert, Bob, Charlie, David and Edgar. Their last names are Jackson, Johnson, Joneson, Jameson and Jenson. Each took a sightseeing tour before the convention, one on Monday, one on Tuesday, and so on through Thursday. One went to an art show, one to a ball game, one to a cinema, one to a drama, and the fifth to a floor show, not necessarily in that order.

All you have to figure out is the callers' first and last names, the sightseeing trip he took, and on which day he did so.

1. David went on a tour two days after Charlie and the day after Edgar.
2. Edgar didn't go to the drama, and Mr. Johnson spent Wednesday loafing.
3. Mr. Joneson, Charlie, the ball-game fan, the art show visitor, and the man who toured on Thursday, subscribe to ASD magazine and a local magazine at home.
4. Mr. Jackson's tour day was before Mr. Jameson's, and after Mr. Joneson's.
5. Bob, Charlie, David, and the Sunday tourist have all recorded for both GRINN and WAGGING WHEEL.
6. The drama goer's tour was two days before that of the man who went to the floor show, and three days before that of the visitor to the art show.



TO OUR READERS

We are always looking for new, original puzzle ideas (find-a-word, logic, crossword, novelty) for this page. Send us your creation.



HELP!

We are putting together a SQUARE DANCE DIRECTORY listing square dance clubs across the United States and Canada. We need information about your club. Please send us the information below. There is no charge for listing your club in the directory.

Club Name: _____ City: _____

State: _____ Type of dancing: _____ Type of Club: _____

Level: _____ Nights you dance: _____ Weeks you dance: _____

Where: _____ Time dances start _____

Person to contact concerning the club

Name: _____ Address: _____

City: _____ State: _____ Zip: _____

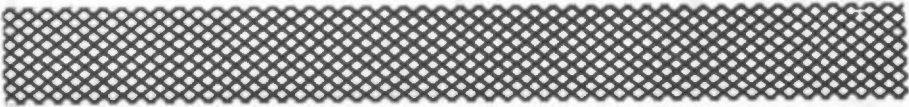
Phone: (area): _____

If you would like a copy of the directory, please enclose \$3.95 for each copy. Send to: National Square Dance Directory, P.O. Box 5405, Jackson MS 39208.

Your Name: _____ Address: _____

City: _____ State: _____ Zip: _____

Number of Copies: _____



DANDY IDEA

ALPHA-BETTA IDEA

K W B

ALLEMANDERS
THE
GRADUATION
FEB 26 1978

Helen Strawn of Athens, Ohio, always manages to produce attractive favors and decorations that become real conversation pieces for those who are lucky enough to receive them at the Athens Allemanders Club dances. Materials used are always easy to find, also.

For instance, this fold-over construction paper souvenir with alphabet noodles was used for a graduation party, and each graduate was the happy recipient. A club schedule was folded inside.

Raised lettering like this takes time to glue into place, but the results, for a special occasion like class graduation, are well worth the effort.



KEEP 'EM DANCING

by Ed Fraidenburg

Ping pong:

Heads square thru four, circle half
To a two-faced line, tag the line right
Boys follow your neighbor and spread
Girls quarter in, ping pong circulate
Girls extend the tag, walk and dodge
Partner trade, square thru four
Trade by, left allemande.....

Heads pass the ocean
Ping pong circulate, swing thru
Extend the tag, swing thru
Walk and dodge, partner trade
Square thru four, trade by
Swing thru, girls circulate
Boys run, girls trade, half tag
Trade and roll, left allemande.....

Heads spin the top, ping pong circulate
Recycle, pass thru, swing thru
Boys run, all pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Head ladies chain, heads pass the ocean
Ping pong circulate, recycle
Pass thru, left allemande.....

Head ladies lead Dixie style
To an ocean wave, ping pong circulate
Left swing thru, centers run
Wheel and deal, double pass thru
Track two, swing thru, boys run
Bend the line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers touch a quarter
Follow your neighbor and spread
Ping pong circulate, recycle
Pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, girls hinge, girls swing thru
Boys quarter in, ping pong circulate
Boys extend the tag, boys run
Left allemande.....

Heads square thru four hands
Circle half to a two-faced line
Girls follow your neighbor and spread
Boys quarter in, ping pong circulate
Boys extend the tag, boys run
All pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads square thru four
Circle half to a two-faced line
Tag the line right, boys hinge
Boys swing thru, girls quarter in
Ping pong circulate, girls extend the tag
Girls run, all pass thru, wheel and deal
Centers touch, ping pong circulate
Extend the tag, swing thru, recycle
Sweep a quarter, half square thru
Trade by, pass thru, left allemande.....

Heads lead right and circle to a line
Two ladies chain, chain back
Dixie style to a wave, extend the tag
Left allemande.....
Head ladies chain, chain back Dixie style
To a wave, extend the tag
Left allemande.....

Trade the wave:

Heads square thru four
Touch a quarter, follow your neighbor
Trade the wave, girls trade
Recycle, left allemande.....

Head ladies lead, Dixie style to a wave
Trade the wave, pass thru
Circle to a line, left allemande.....

Heads lead right and circle to a line
Ladies chain Dixie style to a wave
Trade the wave, recycle, pass thru
Left allemande.....

Heads pass the ocean
Ping pong circulate, extend the tag
Trade the wave, left allemande.....

Heads roll away, touch a quarter
 Girls run, swing thru, walk and dodge
 Boys fold, touch a quarter, boys trade
 Boys run, half tag, trade and roll
 Left allemande.....

Heads square thru four, sides roll away
 Touch a quarter, scoot back,
 Ends circulate, centers trade
 Centers run, ferris wheel
 Pass thru, star thru, wheel and deal
 Pass thru, trade by, pass thru
 Left allemande.....

Heads lead right and circle to a line
 Touch a quarter, circulate
 Center four cast off three-quarters
 Right and left thru, others scoot back
 Walk and dodge, separate round one
 To a line, touch a quarter, circulate
 Boys trade, eight circulate
 Boys run, double pass thru, track two
 Recycle, sweep a quarter,
 Crosstrail thru, left allemande.....

Allemande left in the Alamo style
 Balance, heads scoot back
 Sides walk and dodge, separate
 Round one to a line, ends circulate
 Centers pass thru, split two
 Line up four, tag the line in, star thru
 Square thru three-quarters
 Outsides trade, left allemande.....

Allemande left and Alamo balance,
 Heads follow your neighbor and spread
 Extend the tag, boys circulate
 Girls trade and roll, touch a quarter

Couples circulate, girls cross run
 Boys hinge, boys swing thru
 Girls quarter in, boys extend the tag
 Boys run, square thru four, trade by
 Left allemande.....

Circle left, ladies in, men sashay
 Left allemande, partner curlique
 All eight scoot back (girls right-hand
 star as boys roll right)
 Single hinge, slip the clutch
 Grand right and left.....

Heads lead right and circle to a line
 Side men only turn back,
 Centers follow your neighbor and
 spread

Swing thru, others quarter in
 Extend the tag, swing thru, boys run
 Slide thru, left allemande.....

Heads curlique and spread
 Side girls turn back
 Centers follow your neighbor and spread
 (equals diamonds)

Diamond circulate, center boys run
 Half tag, trade and all circulate
 Ferris wheel, zoom, left allemande.....

CORRECTION

In last month's report of resolutions passed at the Callerlab Convention in St. Louis, an error was made regarding the permanency of definitions above # 39 (See Last paragraph, p. 103). That last resolution was introduced but *not* passed.



Pat Barbour



Kip Garvey



INSTRUCTIONAL

RR-401 SO YOU WANT TO LEARN TO CLOG by Wade Driver
 ROUNDS

RR502 BROWN EYES BLUE by Dave & Nita Smith
 HOEDOWNS

RR303 SMOOTH 'N EASY/HOT 'N SASSY

RHYTHM SINGING CALLS

RR-117 ALL WRAPPED UP IN YOU by Wade Driver

RR-118 I'M JUST A REDNECK IN A ROCK AND ROLL BAR
 BY Wade Driver

RR-119 GOOD HEARTED WOMAN, Wade Driver, Pat Barbour

RR-120 EXPERT AT EVERYTHING by Kip Garvey

CIRCLE D SINGING CALLS

CD-210 WHAT IF WE WERE RUNNING OUT OF LOVE Les Main

CD-211 DON'T IT MAKE YOUR BROWN EYES by Rusty Fennell

CD-212 MEXICAN LOVE SONGS by James Martin

CD-213 I'VE BEEN TO GEORGIA ON A FAST TRAIN Tony Sikes

CD-214 OLD TIME LOVING by Mike Litzenberger

2542 Palo Pinto
 Houston, Texas



Wade Driver

Dave & Nita Smith





by Steve Stephens, San Antonio, Texas

First, let us discuss what proper square dance attire really is.

From my research I find that the proper dress has generally been accepted thru use and prevailing fashion, not from something written down and decided on by vote of anyone. Years ago the lady wore the long dresses, with long petticoats and pantaloons. As the ladies' every day dresses grew shorter, their square dance dresses also grew shorter, the petticoats became fuller, and the pantaloons became pettipants. So, when you get right down to it the dress designers have always decided the attire of the lady.

Nowadays, the gals have started wearing pants and pants suits. We've got to stop them somehow from wearing these creations of some scatterbrained clothing designer at square dances. You just can't make those pants flare out and look pretty. When a guy and gal are dancing together, I for one, like to know which is which and who is who. Dresses have long been accepted as the gals' mode of attire. It's all right in an office for pants— probably more comfortable— but not on the dance floor. Even at workshops, when the public is invited, the pants should be banned. That's my opinion, ladies, for what it is worth, and I'm sure many of you will disagree with me.

As for the man, western attire is generally accepted, including long sleeved shirts. The shirts through the years have been very colorful, giving the guys a chance to wear all sorts of colors. Short sleeves are not acceptable for obvious reasons. Those hairy arms get sweaty and slippery, repulsive to the girls, and we can't much blame them. Wearing boots has always been acceptable and actually the mode.

However, the soft soled shoe is coming into its own. Many hall owners require we use the soft sole as the boots have a pretty bad effect on a wood or vinyl-tiled floor, leaving scuff marks that necessitate backbreaking labor for removal.

Now— how do we maintain the proper attire? First, as club leaders we must instill in the dancers the pride in good dress, looking good to not only their spouses and their friends, but also to the general public. Start with the classes and carry it through to the clubs. Club dresses with men's attire to match is another way. Maybe picking annually Mr. and Mrs. Square Dancer of a club would be another way, with one of the necessary qualifications being proper attire at all times.

What do we consider proper square dance manners?

One of the most important things to remember is the *smile*. Always, and I mean always, greet your guests with a smile and keep that smile in its proper place throughout the evening, no matter how exasperated you may become. Another part of your manners is observation of the Ten Commandments of square dancing. Nothing turns off a dancer quicker than whiskey or garlic breath, or that odor best remedied by ample application of Lifebuoy or French perfume, or both.

One of the most violated rules in recent years, something the callers should and must stress in their teaching, is: never pass an open square or walk through a square. My own daughter and her husband learned to dance some five or six years ago, and the only way they found out they weren't supposed to do the above was when we were talking and the subject came up. They didn't know this was a no-no.

All of what I've said before relating to manners is the caller's responsibility to teach new dancers. When they become club members they will already know proper manners. It behooves the caller to make this a part of his curriculum.

I've listed this last— but it is far from least— hospitality toward your guests! Does your club have an established Hospitality Committee, with greeting

Continued on Page 97



So often we teach a basic in its simplest and most used form and then promptly leave it there. We fail to really look at it in depth and to observe its potential. Such is the case with the time honored basic "grand square". Let us just scratch the bare surface of its potential.

First we must realize that we can break or interrupt this basic at any of its 32 steps. The best points are after the first four steps and anytime thereafter until the 16th step when we are half way through it. We are not limited to that number, however, and may use any of the 16 succeeding steps provided the dancers step it through properly.

What happens to the shape of the basic square as we progress through these steps? After 6 steps and at the 10th and 14th steps we are in lines of four. After 8 steps and at 16 steps we are back to the same basic square shape we started with (two couples facing and two couples side by side), except at 8 steps they are half-sashayed and at 16 steps they are in original partner pairing setups. We need go no further into changing shapes of the square at this time because we have plenty to work with already by using just some of the 6 and 10 and primarily the 8 and 16 step points from the basic square formation.

Let us start by looking at some of the possibilities from different beginning partner pairings. Let us also keep it easy enough for the dancers to understand by always getting them back to their original partner. First get everyones partner in the corner slot by calling either: *four ladies chain ¾ + four ladies chain across* or by using: *head ladies to the right, chain with sides + new side ladies chain across*.

Now we may use from this point:

sides face + grand square 8 steps + allemande left or we may call: *sides face + grand square 6 steps to lines of four + lines forward and back* and we are in facing lines— in sequence ready for *allemande* or any line choreography you may want to use. The same is true at the 10 step point.

Here is a quick one to use to an *allemande thar*: *heads (s) face + grand square 8 steps + allemande left to an allemande thar* and we are in an *allemande thar* with original partner ready to *slip the clutch* to an *allemande left*. This is a good one to replace the use of *do paso* to get into a *thar* with partner.

Next let us get our corners in the partner slot by using such methods as *four ladies chain ¾* and then call a pattern that will get everyone in a half-sashayed position. This can be a lengthy routine of your choosing or just something like: *heads roll away a half sashay + sides partner trade and roll grand square 16 steps + allemande left*.

To get a box formation such as we reach by having sides or heads square thru let us use this one from a basic square formation: *sides (h) face + grand square 6 steps to lines of four + lines forward and back + star thru + right and left thru* and we are in a box ready for *allemande left*. That same getout of *star thru + right and left thru* will also work at the 10 step point. At the 14 step point a *curlique + boys run right* is appropriate.

We are not limited to doing the *grand square* from the basic formation only and may begin from other formations such as the *double pass thru*. Let us have the *heads pass thru + partner trade + star thru + others face + all are going to back away grand square* for the full 32 steps. Then *centers pass thru + allemande left*.

For one more variation let us again get the partners in the corner slot and have the *heads only roll away a half sashay + join hands + circle left* (boy,boy;girl,girl) + *boys to the center and back + boys (or girls) face + grand square 32 steps*.

Continued on Page 96



by Bob Howell

easy level

Don Armstrong of New Port Richey, Florida, has written a mixer to "Walk Right In," which moves well.

WALK RIGHT IN MIXER

RECORD: LS508 (Lloyd Shaw Foundation)

FORMATION: Large circle of couples facing LOD

STARTING POSITION: Open position, inside hands joined, facing LOD

FOOTWORK: Opposite throughout, starting with M's L, W's R.

INTRO: Wait 16 counts

PART A

- 1-4 **WALK, TWO, THREE, FACE;**
Walk fwd in LOD 4 steps, turning to face partner and join both hands on the 4th step.
- 5-8 **VINE, TWO, THREE, FOUR;**
Grapevine 4 steps in LOD (side, behind, side, through;)
- 9-16 **SIDE, CLOSE, SIDE, CLOSE; SIDE, CLOSE, SIDE, CLOSE;**
Continued in LOD with 4 "side-close" actions, both hands joined, gracefully permitting the posteriors to follow the flavor of the music.
- 17-32 Repeat all of Part A above.

PART B

- 32-36 **ROLLAWAY, TWO, THREE, CLAP;**
While moving fwd LOD, rollaway (M left face, W right face) in 3 steps, ending to face partner and touching free foot, clapping both hands with partner on fourth count.
- 37-40 **ROLL BACK, TWO, THREE, CLAP;**
Moving in RLOD, reverse the rollaway with 3 steps and a touch, ending facing partner and clapping both hands again.
- 41-44 **BACK AWAY, TWO, THREE, CLAP;**
Each backs away, M twd COH, W away from COH, touch and clap on 4th.
- 45-48 **SLANT RIGHT, TWO, THREE, CLAP;**
Each slants to own right to face new partner, moves to that partner with 3 steps, touching and clapping both hands with that person on 4th count.
- 49-64 Repeat all of the above part of Part B.

ENDING:

- 1-4 **WALK, TWO, THREE, FOUR;**
- 5-8 **TWIRL, TWO, THREE, BOW;**
While M does a 3-step grapevine, W twirls under lead hands (R-face twirl) in three steps. Each steps apart and bows on 4th step.

Al Scheer sends along from Littleton, Colorado, a very simple contra that works well in introducing contras to those who have never danced a line dance other than the Virginia Reel.

THE OXO CONTRA

FORMATION: Six couples to a set (Virginia Reel formation). All facing original partners. Men in line on caller's right, ladies to left of caller.

MUSIC: Any good contra tune with a 64-count sequence. Al likes "Quebec Quadrille," Windsor #4174B.

COUNTS

- 8 Lines go forward and back (Hands joined)
- 8 Do-sa-do (right shoulder to right shoulder)
- 8 Lines go forward and back
- 8 Left shoulder do-sa-do (see-saw)
- 8 OXO (While head couple circles left with couple below, foot couple circles left with couple above. At the same time, the two middle couples make a right hand star.)
- 8 Reverse
- 8 Head couple slide (sashay) to the foot of the set.
- 8 Everybody swing. (This gives new head and foot couples.)

Square dancing lost a real friend when Sherm Walker of Catoosa, Oklahoma, passed away on April 4. He was indeed the best patter caller and most spontaneous verse creator that we believe we ever had the pleasure of meeting. Our sympathies go to Eloise and their family on their loss. Following are a few of Sherm's fun and surprise breaks.

FIGURES FROM SHERM WALKER

Head ladies chain across
First and third go forward
Box the gnat and face to the middle
Two ladies chain, turn 'em on around
To the outside two, and allemande left.....

First and third square thru
Meet the corners and box the gnat
Circle four after that
On the side of the set
Lead gents break left, four in line you stand
Forward four and four fall back
Bend the line, pass thru, bend the line
And all four couples half sashay
And allemande left.....

First and third forward and back
Forward again and the opposite swing
Face the couple on the side of the ring
Separate, around the couple and take a peek
Back to the center, swing your sweet
Around the couple and box the gnat
Stay back there where you're at
Forward eight and back with you
Up again and a double pass thru
Front couples, California twirl
Allemande left.....



BASIC PROGRAM

(1-38)

1. Circle left & right
2. Forward & back
3. Do sa do
4. Swing
5. Promenade Family
(Full, $\frac{1}{2}$, $\frac{3}{4}$)
 - a. Couples
 - b. Single File
 - c. *Wrong way*
6. Allemande left/arm turns
7. Grand right & left/weave
8. Pass thru
9. "U" turn back
10. Split the couple/ring
(around one, two)
11. Couples separate/divide
12. Courtesy turn
13. Chain family
 - a. Two ladies
 - b. Four ladies
 - c. $\frac{3}{4}$ chain
14. Do paso
15. Right & left thru
16. Star family (2 - 8)
right & left hand
17. Star promenade
18. Inside out-Outside in
19. Couples lead right/left
20. Circle to a line
21. Bend the line
22. All around the left hand lady
23. See saw (taw)
24. Grand square
25. Box the gnat/Swat the flea
26. Square thru family
(Full, $\frac{1}{2}$, $\frac{3}{4}$)
 - a. Standard
 - b. *Left*
 - c. *Mixed sex & same sex*
27. California twirl
28. Dive thru
29. Cross trail thru
30. Couples wheel around
31. Single file turnback
32. Allemande thar/*Wrong way thar*
33. Shoot that star
($\frac{1}{2}$, $\frac{3}{4}$, full)
34. Slip the clutch
35. Half sashay family
 - a. Standard
 - b. Roll away
 - c. *Ladies in men sashay*
36. Alamo style/balance
37. Star thru
38. Couples backtrack

CALLERLAB

EXTENDED BASIC PROGRAM

(1-54)

39. Turn thru
40. Pass to the center
41. Eight chain thru (1-8)
42. Ocean wave/balance (R/L)
43. Swing thru family
 - a. Right
 - b. *Left*
 - c. *Alamo*
44. Flutterwheel/*reverse*
45. Sweep a quarter
46. Veer left/right
47. Run family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. *Cross*
48. Trade family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. Couples
 - f. Partner
49. Circulate family
 - a. Boys
 - b. Girls
 - c. All 8
 - d. Ends
 - e. Centers
 - f. Couples
 - g. *Box*
 - h. *Single file*
 - i. *Split*
50. Spin the top
51. Trade by
52. Zoom/substitute
53. Wheel & deal
54. Double pass thru

Mainstream and Mainstream-Plus 1&2 booklets are available from American Squaredance Magazine, PO Box 788, Sandusky, Ohio 44870 (\$4. each)

B PROGRAMS

MAINSTREAM PROGRAM

(1-69)

55. Centers in/out
56. Cast family ($\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$)
 - a. Off
 - b. In
 - c. Right
 - d. Left
57. Cloverleaf
58. Slide thru
59. Fold family
 - a. Boys
 - b. Girls
 - c. Epds
 - d. Centers
 - e. Cross
60. Dixie Style
61. Spin chain thru
62. Peel off
63. Tag family (full, $\frac{1}{2}$)
 - a. Line
 - b. Partner
64. Curlique
65. Walk & dodge
66. Scootback
67. Fan the top
68. Hinge family
 - a. Couples
 - b. Single hinge
 - c. Partner
69. Recycle
(from waves only)

MAINSTREAM EXPERIMENTALS

The following calls are suggested for workshops during **Mainstream** club dances.

- Chase right
- Coordinate
- Extend (the tag)
- Ferris wheel
- Pass the ocean
- Ping pong circulate
- Roll (as an extension)
- Track II
- Trade the wave
- Touch (to a wave, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$)

MAINSTREAM PLUS ONE

1-69, EXP, Plus One

1. Anything & roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
10. Triple scoot
11. Triple trade
12. Turn & left thru

This basic group of 12 calls will remain intact for a period of three years. Additions to this list prior to 1981 will be through deletions to the Quarterly Selections.

MAINSTREAM PLUS TWO

1-69, EXP, Plus One, Plus Two

1. All eight spin the top
2. All eight swing thru
3. Anything & spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around

This basic group of 12 calls will remain intact for a period of three years. Additions to this list prior to 1981 will be through deletions to the Quarterly Selections.

Calls in Italics may be deferred in the Teaching Sequence if desired.

CALLERLAB recommends 41 weeks of 2 hour lessons or approximately 80 hours of instruction to teach the **Mainstream Program** (Calls 1-69). Do not teach from just a single position/formation and remember to teach styling as well.

©

AMERICAN SQUAREDANCE
SANDUSKY, OHIO

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

SQUARING UP

People new to Advanced or Challenge Dancing sometimes believe that to attend weekends at these levels, one must bring a pat set, because all sets are made up at the weekends and outsiders cannot break in. Nothing could be further from the truth! This was the case perhaps seven years ago, but definitely not so now. In fact, at many weekends today, the number system is used to force the mixing of sets. Then how do these rumors get started? Two ways.

1. An experienced dancer tells this to the new dancer. The so-called experienced dancer will say that "squaring up" has occurred to him many times, and the new dancer doesn't know any better so he believes it. What really happened is that the complaining dancer has probably attended weekends too high for him. He was in over his head and so people avoided him. The other dancers were not all pre-setting their squares, they were merely avoiding one or two dancers, and these dancers could not recognize their own lack of ability, but blame everyone else. An offshoot of this is that a dancer who can struggle through a weekend is avoided for the special higher level tips at that weekend, because he can't handle them. The avoided dancer thinks he should have been asked into sets for these special tips, and when he isn't, he says the entire weekend was preset.

2. A few areas of the country have pre-setting of squares at regular dances. This primarily occurs in winter vacation areas, such as Florida and Arizona, where many retirees set up their squares in advance. This doesn't

occur at just Advanced level, but at Mainstream as well. Naturally, someone from that area learning Advanced level will tend to think this pre-setting of sets is standard throughout the country at all levels, because this is the only thing to which they have been exposed.

Let's repeat: Pre-setting of squares is not common at Advanced and Challenge Weekends and in fact is almost non-existent except for the special higher level tips which are added. The few people who attempt to pre-set squares are generally looked upon with disfavor by both callers and fellow dancers.

REPORT OF ADVANCED AND CHALLENGE COMMITTEE MEETING AT CALLERLAB, 1978; Ed Foote, Chairman

Three changes were made to the Advanced Dancing's Basic Calls List:

1. *Load the boat* was dropped, because it is now on the Mainstream Plus 2 list.

2. *Spread* (added after any call) was dropped, because it is now on the Mainstream Plus 2 list.

This means a dancer should know both of these calls before starting Advanced Dancing.

3. *Checkmate the column* was added to the list, because it is no longer on the Mainstream Plus 2 list. This call is widely used at Advanced Level, and if it had not been added, it would have appeared on no list anywhere for at least one and a half years.

The committee voted that the advanced Basic List be divided into two sections for teaching purposes. The first section, known as Advanced 1 (A-1), consists of approximately half of the list, and the second, known as Advanced (A-2), consists of the remaining calls on the list. The committee strongly recommends that the A-1 calls be taught before the A-2 calls.

A teaching order for the Advanced Basics was approved by the Committee. The advantages of having this are as follows:

1. It enables different Advanced classes in an area to meet for combined dances at any point in the teaching process with secure knowledge that

everyone has been exposed to the same calls.

2. It enables A-1 dances to be held for those who do not wish to learn all of the Advanced calls at one tin

3. Dancers traveling to other areas will know whether they can dance with Advanced classes there based on which number in the teaching order that class has reached.

The Committee notes that no one is forced to use this teaching order if he does not wish to. It is merely a recommendation. However, Committee members are hopeful that, in the interests of standardization, most callers will follow it.

Copies of the recommended teaching order showing the A-1 and A-2 divisions may be obtained by writing to Jim Kassel, 108 Merle Street, Clarion PA 16214. Please include self-addressed stamped envelope.

S/D Products

A SQUARE DANCE SEWING CATALOG #C includes our own interchangeable pattern pieces: ladies dress, skirt & blouse patterns; men's vest, shirt, pants patterns; notions, trims, snaps & pliers, collar stays, expanders, liquid embroidery, shoe dye, etc. 50¢ plus 25¢ pst. **Shirley's S/D & Mail Order Shoppe**, Hughsonville NY 12537.

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WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHORE*GRAPHY

Reprinted from 1970 by request

Many times we hear the remark from both callers and dancers that too many "line" figures are used in today's square dance choreography. Why don't we use more *star* figures? With all this in mind, let's look at *all eight spin the top*, along with its variation of fractional tops. The movement itself is called and executed from an *allemande thar-star* formation and as such is essentially a star movement with all eight dancers participating in the same command.

The analysis of *all eight spin the top* takes into account that the original set-up of an *allemande thar* is in effect two separate four hand ocean waves intermeshed perpendicular to each

other, thus involving all eight of the dancers. The basic rule of *spin the top* is maintained, i.e., ends swing half, new centers star, while new ends move up to the same adjacent dancer to the command of *full spin the top*.

The analysis of the fractional tops involving all eight dancers is the same with this deviation. A full *all eight spin the top* finds everyone moving forward in line of direction to again meet the same person or in fact the fourth dancer. A command of *three-quarter spin the top* means to meet the third dancer as the new partner, *half top* means two dancers, *quarter top* means one dancer. The ending position in all cases is another *allemande thar* formation. The figures included this month should exemplify the various possibilities.

The *quarter top* happens quickly. From an *allemande thar* position, ends swing half, all move forward (about two steps) one dancer and the movement is finished. This short traffic pattern brings to the attention of the dancer the fact that two right hands in a row are used. This is in truth what happens in a normal wave *spin the top*. The ends swing half, move up and are ready again to use their right hands. In the

meantime, the new centers (after having swung by the right) then star left and are ready to use their right hands for the next command. But the *quarter top* and the *half top* happen so rapidly that the left hand star in the center never has a chance to be formed. Therefore the result is that all use two right hands in rapid order unless a *three-quarter* or *full spin the top* is being done.

Choreography-wise, an interesting point to remember in calling fractional tops is that you do not have to have the total equal a whole number to zero out, i.e. two *quarter tops* and two *three-quarter tops* zero or cancel each other. They do not add up since they are moving against each other in direction of dance flow. The figure used this month in combination as it is could fail, using the same one-quarter, one-half, three-quarters, one-half combination in a different sequence. From a *grand right and left* direction and starting with partner, *quarter top* gives corner lady; from here, *half a top* gives right hand lady; from here, *three-quarter top* gives opposite lady; from here, *half a top* gives partner.

Again, from the same start, *quarter top* gives corner lady; from here, *three-quarter top* gives opposite lady; from here, *half top* gives partner; from here, *half top* gives opposite.

Watch the combinations used. Just because they total a whole number this doesn't mean you have zeroed out. The movement is fun to do along with other *all eight* variations. We need star movements in our square dance programs so this could be included. The fractional tops should be confined to those dance groups capable of this type of position dancing. The *all eight spin the top* back to original partner can be used with less experienced dancers.

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance, PO Box 788, Sandusky OH 44870.



STROLL AND CYCLE

by Carl Walmsley, Mississippi

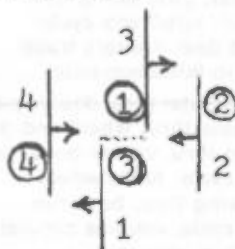
From a two faced line set-up between couples facing in, with boys on the ends of the two-faced lines, these boys will extend to take right hands with the girls in the outside couples and recycle and veer left. The centers of the two-faced line in the middle (ladies) will trade while the boys in the outside couples step ahead to pair up with the "traded girl" and as a couple, they extend to end the movement in parallel two-faced lines. All move forward during the traffic pattern in a smooth six-count action.

EXAMPLES by Author:

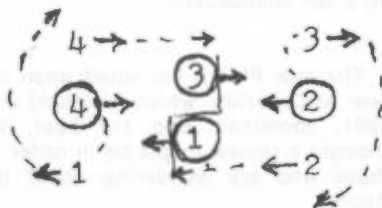
Head couples slide thru

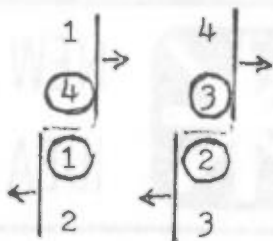


Swing thru, boys run



Stroll and cycle (6 counts)





Bend the line, right and left thru
Slide thru, left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal
Centers swing thru, boys run
Stroll and cycle, couples circulate
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

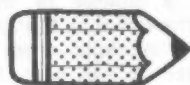
Heads pass the ocean, recycle
Veer left, *stroll and cycle*
Wheel and deal, pass thru, trade by
Square thru three-quarters
To a left allemande.....

EXAMPLES by Will Orlich
Heads pass the ocean, swing thru
Centers run, *stroll and cycle*
Couples hinge, bend the line
Pass thru, clover and spin the top
Centers run, *stroll and cycle*
Couples hinge, bend the line
Pass thru, partner trade
Left allemande.....

Heads box the gnat, spin the top
Centers run, *stroll and cycle*
Ferris wheel, girls swing thru
Centers run, *stroll and cycle*
Wheel and deal, centers trade
Turn thru to left allemande.....
Head couples star thru, double pass thru
Peel off, pass thru, wheel and deal
Boys swing thru, center boys run
Stroll and cycle, ferris wheel
Centers swing thru, boys run
Stroll and cycle, couples circulate
Bend the line, star thru
Center four square thru three-quarters
To a left allemande.....

The new Plus II list voted upon this year at Callerlab, which is to hold until 1981, contained *load the boat*. We thought a review might be in order for those who are wondering about this figure.

REVIEW



LOAD THE BOAT (Plus II)

From two lines of four facing, on call to *load the boat*, the ends pass by each other three times on the perimeter of the square and then do a quarter in toward center of set, standing alongside the third one passed. While the ends are moving around the outside, the centers pass thru, do a quarter out, a partner trade and then pass thru. The figure ends in a eight-chain thru set-up with all dancers facing original partners. This figure can also be done from lines with ends facing out and centers facing in.

EXAMPLES:

Heads lead right and circle four to a line
Load the boat, star thru, crosstrail thru
To corner, left allemande.....

Head couples square thru, split sides
Around one to a line, *load the boat*
Star thru, cast off three-quarters round
Load the boat, left allemande.....

EXAMPLES by Bill Peters, San Jose:

Heads lead right, circle to a line
Load the boat, star thru, pass thru
Wheel and deal, centers pass thru
Star thru, *load the boat*, swing thru
Turn thru, left allemande.....

Heads half square thru, circle to line
Load the boat, touch a quarter
Walk and dodge, partner trade
Right and left thru, *load the boat*
Left allemande.....

Heads square thru, split two
Line up four, *load the boat*, swing thru
Boys circulate, girls trade, boys run
Couples circulate, bend the line
Pass thru, tag the line, centers in
Cast off three-quarters, *load the boat*
Go right and left grand.....

APD:

Heads right and left thru, crosstrail
Separate, go round one, line up four
Right and left thru, pass the ocean
Swing thru, boys run, tag the line in
Load the boat, curlique, girls trade
Girls run, tag the line in, *load the boat*
Curlique, boys trade, boys run
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru, squeeze in
Cast off three-quarters, *load the boat*
Those facing out separate, go round one
Line up four, square thru, trade by
Left allemande.....



PLUS I & II FIGURES

by John Strong, Salinas, California

Heads curlique, follow your neighbor
Trade the wave, single hinge
Walk and dodge, swing thru
Scoot back, recycle, veer left
Couples circulate, ferris wheel
Swing thru, turn thru, left allemande....
Four ladies chain, heads star thru
Double pass thru, track two
Spin chain thru, boys run, crossfire
Coordinate, half tag, walk and dodge
Partner trade, square thru, trade by
Left allemande.....

Heads pass the ocean, extend
Swing thru, scoot back
Follow your neighbor and spread
Boys run, pass thru, tag the line in
Box the gnat, right and left thru
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads star thru, pass thru, swing thru
Girls fold, peel the top, recycle
Pass the ocean, recycle, veer left
Ferris wheel, zoom, square thru $\frac{3}{4}$
Left allemande.....

Head ladies chain, heads square thru
Curlique, follow your neighbor
Trade the wave, swing thru, boys run
Ferris wheel, double pass thru
Track two, swing thru, turn thru
Left allemande.....

Heads star thru, pass thru, star thru
Pass thru, chase right, trade the wave
Scoot back, follow your neighbor
Step thru, trade by, left allemande.....
Heads pass the ocean
Ping pong circulate, recycle
Pass thru, touch, recycle, veer left
Crossfire, coordinate, ferris wheel
Zoom, square thru three-quarters
Left allemande.....

Heads curlique, walk and dodge
Curlique, follow your neighbor
Trade the wave, single hinge
Walk and dodge, partner trade
Flutter wheel, sweep a quarter
Veer left, half tag, trade and roll
Star thru, crosstrail thru
Left allemande.....

Heads curlique, walk and dodge
Star thru, pass thru, chase right
Follow your neighbor, trade the wave
Boys run, half tag, trade and roll
Slide thru, left allemande.....

Four ladies chain, heads square thru
Swing thru, follow your neighbor
Trade the wave, boys run, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads star thru, pass thru
Circle to a line, pass the ocean
Extend, recycle, trade by, curlique
Walk and dodge, chase right
Swing thru, centers trade
Walk and dodge, bend the line,
Flutter wheel, pass thru, bend the line
Flutter wheel, star thru
Square thru three-quarters
Left allemande.....

Heads star thru, pass thru, swing thru
Scoot back, all eight circulate
Recycle, pass thru, trade by
Curlique, trade the wave
Follow your neighbor, swing thru
Boys run, ferris wheel, curlique
Left allemande.....

by Bill Peters, San Jose, California

Heads square thru, swing thru
Spin the top and curlique, coordinate
Bend the line, pass the ocean

Girls trade, recycle, veer left
 Girls trade again, ferris wheel
 Double pass thru, track two
 Single hinge, split circulate, boys run
 Crosstrail, left allemande.....

Heads lead right, circle to a line of four
 Pass thru, wheel and deal
 Double pass thru, leaders trade
 Curlique, scoot back, boys run
 Pass thru, wheel and deal
 Outsides squeeze in, line up four
 Pass thru, tag the line, leaders trade
 Square thru three-quarters
 Left allemande.....

Four ladies chain, heads half square thru
 Swing thru, boys run, tag the line
 Girls trade, curlique, girls trade again
 Scoot back, boys trade, boys run
 Ferris wheel, outsides squeeze in
 Line up four, pass thru, wheel and deal
 Boys squeeze in, line up four
 Pass thru, tag the line, boys trade
 Left allemande.....

Heads lead right, circle to a line of four
 Spin the top, boys run, half tag
 Scoot back, boys run, swing thru
 Boys run, half tag the line
 Single file circulate, boys run
 Left allemande.....

Heads lead right, circle to a line of four
 Square thru three-quarters
 Courtesy turn this girl
 Dixie style to an ocean wave
 Boys cross run, girls trade and recycle
 Veer to the left, couples circulate
 But the girls go double, ferris wheel
 Centers square thru three-quarters
 Left allemande.....

by Deuce Williams, Detroit, Michigan

Heads promenade half way
 Sides swing thru and spin the top
 Heads whirlaway half sashay
 All double pass thru, quarter right
 Ferris wheel, centers swing thru
 Extend, right and left grand.....

Heads pass the ocean, single hinge
 Walk and dodge and cloverleaf
 Sides touch a quarter, box circulate
 Partner tag, left allemande.....

Sides half square thru, swing thru
 With the outside two, spin the top
 Single hinge, all eight circulate
 Men backtrack, square thru $\frac{3}{4}$
 On No. three, right and left grand.....

Heads square thru four hands
 Single circle to an ocean wave
 All eight circulate, ladies fold
 Peel the top, ladies run, triple trade
 Couples hinge, bend the line, star thru
 Centers crosstrail thru
 Others backtrack, right and left grand...

Sides half square thru, swing thru
 Spin the top, men run, triple trade
 Men run, all pass thru, partners trade
 And roll, right and left grand.....

Heads half square thru, single circle
 To an ocean wave, men trade and run
 Couples hinge, triple trade
 Bend each line, pass thru
 Left allemande.....

Sides half square thru, spin chain gears
 Swing thru, ladies fold, peel the top
 Right and left thru, half square thru
 Trade by, left allemande.....

Heads swing thru, same four recycle
 Square thru three-quarters
 Sides divide and star thru, all touch $\frac{1}{4}$
 Ends fold, peel the top, turn thru
 Wheel and deal, center four spin top
 Crosstrail thru to a corner, pass thru
 Left allemande.....

by Barry Wonson, North Woolagong NSW, Australia

Heads square thru four, curlique
 Spin chain thru, swing thru, curlique
 (Check your wave), recycle, star thru
 Pass thru, bend the line; 1P2P

Head ladies chain, heads star thru
 Pass thru, curlique, cast off $\frac{3}{4}$
 Swing thru, curlique, cast off $\frac{3}{4}$
 Men run, ferris wheel, centers pass thru
 Circle to a line: 1P2P

Heads square thru four, curlique
 Spin chain thru, centers run
 Ferris wheel, centers U-turn back
 Star thru, ferris wheel, centers pass thru
 Circle to a line: 1P2P

Heads lead right and circle to a line
 Right and left thru, slide thru, curlique
 Swing thru, centers trade, centers run
 Ferris wheel, centers pass thru
 Swing thru, centers run,
 Those facing out, U-turn back: 1P2P

Heads square thru three-quarters
 Separate around one to a line
 Pass thru, wheel and deal
 Centers pass thru, spin chain thru
 Swing thru, men run right
 Crosstrail, left allemande.....

Heads square thru four hands
 Swing thru, men trade, cast off $\frac{3}{4}$
 Spin chain thru, swing thru
 Men run right, slide thru, swing thru
 Turn thru, left allemande.....
 Heads square thru four hands, star thru
 Pass thru, chase right, scoot back
 Spin chain thru, ends circulate
 Walk and dodge, partner trade
 Right and left thru, Dixie style to a wave
 Left allemande.....
 Heads face your corner, box the gnat
 (Square sets), heads square thru
 Do-sa-do to a wave, swing thru
 Ladies trade, men trade, swing thru
 Box the gnat, change hands
 Left allemande.....

HALF TAG STUFF

by Lloyd Priest, Toronto & Dist. Notes

Heads square thru four hands,
 Swing thru, boys run, half tag
 Trade, boys run, slide thru.....(Zero)

Heads square thru four hands
 Swing thru, boys run, half tag
 Trade, swing thru, ends circulate
 Boys run, pass thru, bend the line
 Flutterwheel, crosstrail
 Left allemande.....

Heads square thru four hands
 Swing thru, boys run, half tag
 Swing thru, centers circulate, boys run
 Pass thru, bend the line, flutter wheel
(Zero)

Heads lead right and circle to a line
 Pass thru, half tag (check wave)
 Swing thru, walk and dodge
 Partner trade.....(Zero)

Heads lead right and circle to a line
 Pass thru, half tag, fan the top
 Pass thru, bend the line, pass thru
 Tag the line right, couples circulate
 Ferris wheel, centers pass thru
 Star thru.....(Zero)

Heads lead right and circle to a line
 Pass thru, half tag, split circulate
 Scoot back, boys run, bend the line
(Zero)

Heads lead right and circle to a line
 Pass thru, half tag, scoot back
 Split circulate, recycle, veer left
 Bend the line.....(1P2P)

Heads lead right and circle to a line
 Pass thru, half tag, swing thru
 Boys run, partner trade, flutter wheel
(Zero)

Heads lead right and circle to a line
 Pass thru, half tag, scoot back
 Fan the top, pass thru, bend the line
 Pass thru, tag the line right
 Couples circulate, boys trade
 Bend the line, crosstrail
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, half tag, scoot back
 Fan the top, pass thru, bend the line
 Pass thru, tag the line right
 Couples circulate, wheel and deal
 Star thru, crosstrail, left allemande.....

Heads lead right and circle to a line
 Pass thru, half tag, trade, fan the top
 Pass thru, bend the line, pass thru
 Tag the line right, couples circulate
 Wheel and deal, star thru, crosstrail
 Left allemande.....

Specials

20th WISCONSIN S R/D CONVENTION, August 18-20, 1978. University of Wisconsin, Stevens Point, WI. Write for information: Square Dance, PO Box 383, Stevens Point WI 54481.

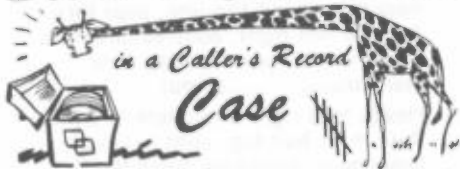
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Steal a Little Peek



JOHNNIE SCOTT

Johnnie and his wife Lou began square dancing with the Madrid Squares at Torrejon Air Force Base in Spain in 1964. In 1965 Johnnie began calling for the club and continued to call as they moved from Spain to Omaha, Nebraska and then to Guam for four years. There Johnnie taught six beginner classes a year and called for the Tradewind Squares at Anderson A.F. Base. The highlight of their tour on Guam came when they were given the opportunity to perform at the Inaugural Ball held in honor of the first elected governor of the island.

The Scotts moved to Highland, California, in 1973 and became active in the local square dance scene. Johnnie retired from the Air Force in 1976 and has been a full-time caller since. He is presently teaching four beginner classes, an intermediate workshop and guest calls for clubs and festivals throughout the Southern California area.

He is a member of Callerlab, the California Professional Callers Forum, and currently serving as president of Cow Counties Callers Association. He has been secretary/treasurer of this association. At least once a month,



Johnnie takes a square of dancers and entertains at local convalescent homes. These dancers also demonstrate modern western square dancing in the local school system.

The Scotts have a daughter, Kathy (18), who is an active square dancer.

Johnnie is looking forward to 1980 when he plans to enter the traveling callers' arena and tour at least three months of the year.

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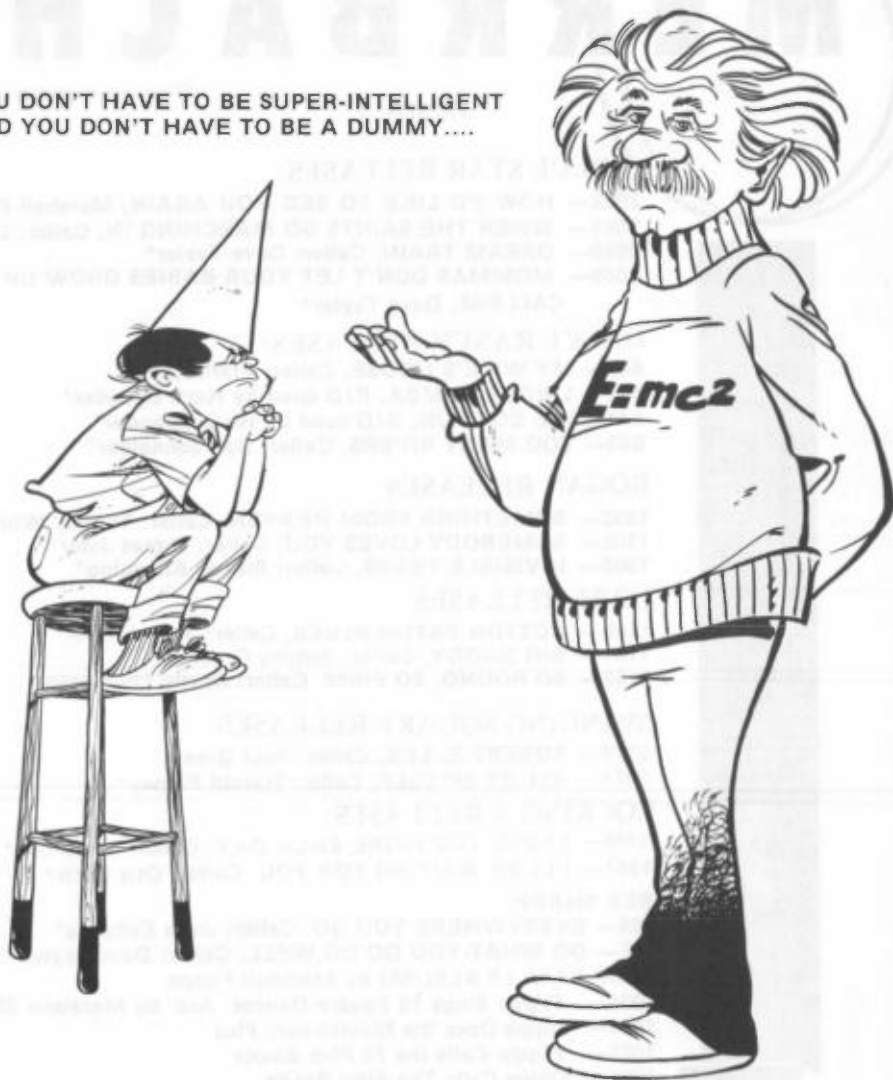
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* Flip instrumentals

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- 2062— HOW I'D LIKE TO SEE YOU AGAIN, Marshall Flippo*
- 2061— WHEN THE SAINTS GO MARCHING IN, Caller: Lem Smith*
- 2060— DREAM TRAIN, Caller: Dave Taylor*
- 2059— MOMMAS DON'T LET YOUR BABIES GROW UP TO BE CALLERS, Dave Taylor*

DANCE RANCH RELEASES:

- 646— MY WIFE'S HOUSE, Caller: Frank Lane*
- 645— LINGER RUMBA, R/D cued by Herb Egender*
- 644— WE GOT FUN, R/D cued by Herg Egender*
- 643— TOO MANY RIVERS, Caller: Ron Schneider*

BOGAN RELEASES:

- 1303— SOMETHING FROM HEAVEN, Caller: Tommy White*
- 1302— SOMEBODY LOVES YOU, Caller: James Jeter*
- 1300— INVISIBLE TEARS, Caller: Sleepy Browning*

LORE RELEASES:

- 1165— COTTON PATCH BLUES, Caller: John Chavis*
- 1164— BIG DADDY, Caller: Johnny Creel*
- 1163— SO ROUND, SO FIRM, Caller: Curtis Thompson*

SWINGING SQUARE RELEASES:

- 2376— ROBERT E. LEE, Caller: Paul Greer*
- 2375— ALL BY MYSELF, Caller: Harold Finney*

ROCKING A RELEASES:

- 1368— I LOVE YOU MORE EACH DAY, Caller: Jesse Cox*
- 1367— I'LL BE WAITING FOR YOU, Caller: Otis Getts*

BEE SHARP:

- 108— EVERYWHERE YOU GO, Caller: John Eubanks*
- 107— DO WHAT YOU DO DO WELL, Caller: Dave Taylor*

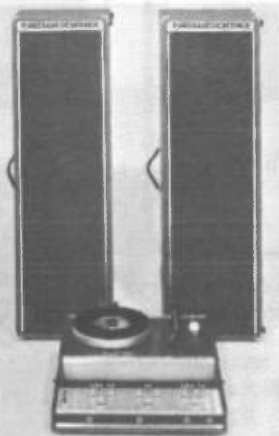
BLUE STAR LP ALBUMS by Marshall Flippo

- 1035— Flippo Sings 10 Square Dances, Acc. by Merelene Singers
- 1034— Flippo Does the Mainstream Plus
- 1025— Flippo Calls the 75 Plus Basics
- 1021— Flippo Calls The Fifty Basics
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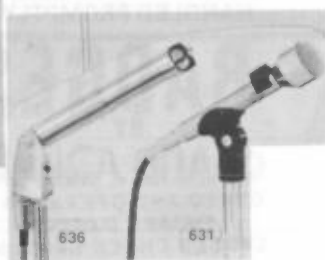
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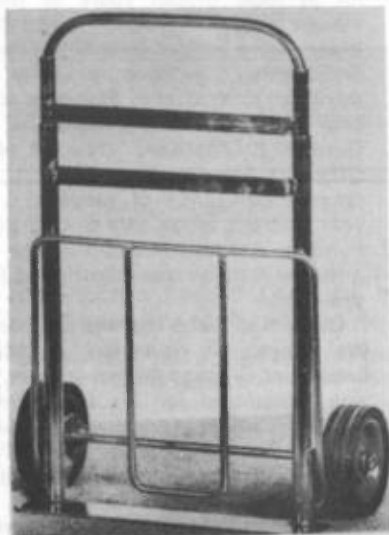
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People

IN THE NEWS

So many fellow callers and dancers were involved in promotion leading up to the issuance of the U.S. Postoffice square (folk) dance stamp, and celebrations resulting during National Dance Week in late April, it is difficult to single out individuals for particular recognition.

However, as representative of one of the demonstrations held at postoffices and other locations all over the USA, **Elmer and Anna Dirks** and **Les and Betty Houser** were shown with Dodge City Kansas postmaster **Don Hahn** in the *Dodge City Daily Globe* during festivities in that city.

The **Dirks** are publicity chairmen for the southwest Kansas Square Dance Festival.

Square dancers have been petitioning for at least fifteen years to issue a square dance stamp. Thousands of letters were written over this period of time, which may have helped to bring the event to its climax. Our files, dating back a few years, show a letter from **Gordon C. Morison**, Director of the Office of Stamps, who says: ".....we receive thousands of requests....each year and can issue only a very limited number....(and) members of the committee will give close attention to (your) proposal."

One person who has worked hard on the project in question is **Marvin Labahn** of Chicago Ridge, Illinois, who was recognized for his five years of effort in various publications, including the *Sun Times*, *Suburban Trib*, *Worth-Palos Reporter*, and *Suburban Library News*.

As the "zero hour" for stamp collectors to obtain "first day of issue cachets" drew near, many reminders



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came across our desk; among them one from avid stamp collector **Will Orlich** of the ASD staff, who encouraged us to order a quantity of first day covers to make available to other collectors. (These are ready for distribution presently from the ASD office at a cost of \$1.50 per cover.)

Harriette and Sol Koved, who are staff members of *Grand Square* publication, past presidents of the Northern New Jersey Square Dance Association, and publishers of a well-known philatelic publication entitled *First Days*, were present at the dedication proceedings in honor of the American Dance on April 26 in the New York Public Library for the Performing Arts at Lincoln Center.

They described that event as follows: "The program was attended by 300 people.... the professional variety.... of the U.S. dance scene. Unfortunately, there were no performances, but simply speeches.

"**John Gingrich** of the Association of American Dance Companies spoke of the contribution of dance to American culture. **Walter Terry**, critic of the *Saturday Review*, introduced the distinguished guests.

"Neither of the speakers who followed—**Robert Jofferey**, director of the Jofferey Ballet, nor regional Postmaster General **Frank Sommerkamp**—remarked on the prominence and popularity of square dancing."

The **Koveds** further report that finally, almost as an anti-climax, when souvenir albums were being distributed to a half dozen more prominent guests, another person came to the podium, and had it not been for his impromptu remarks (a surprise to the audience) square dancing would have gone completely unrecognized.

Bob Osgood, editor of *Square Dancing* magazine, and the person who is probably most responsible for the long-time campaign to recognize square dancing with a commemorative stamp, took the microphone and described how square dancing (the theme of one of the dance stamps) is enjoyed by at least six million Americans today.

The **Koveds** say, and we repeat,
Continued on Page 96



LOUISIANA OFFICERS

The ninth Louisiana S/D Association Convention was held in March at Lafayette, and attended by more than 1500 dancers. At this convention, the following officers were elected for 1978-1979: Ronald and Polly Evans, president; Lionel and Catherine Bourdier, vice-president; Wes and Fay Barton, secretary; Gerald and Teresa Kehoe, treasurer. Plans are made for the tenth convention which will be held in Shreveport on February 17, 1979.

*Bill and Doris Barner
Baton Rouge, Louisiana*

A DUTCH EVENING OF S/D FUN

Jac Fransen and his wife, Yvonne, of The Hague, Netherlands, plan to take a three-thousand mile trip during April and May, 1979, through the states of California, Nevada, Arizona, Utah, Colorado, Kansas, Oklahoma, Missouri, Arkansas, Tennessee, Kentucky, New York, Florida, and may be contacted for information about calling services at Brandtstraat 136, 2572 CJ 's-Gravenhage, The Netherlands.

ANOTHER TRAVELLER

Eddie Powell, owner of Cherokee Records, plans to take a calling tour of the New England area from March 12 to April 1, 1979, by car. He will be calling at clubs ranging from 68 basics to advanced. Eddie may be contacted for information at 1699 Brice Road, Reynoldsburg OH 43068.

OKLAHOMA CITY TWIRLERS

I would like to thank you for listing our O.C. Twirler "End of Trail Dance" June 21, 1978 in Oklahoma City in the April issue of American Squaredance.

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We have put out a lot of advance advertising on the dance and are pleased to say most all the tickets have been requested.

We ask each request be accompanied by a *self-addressed stamped envelope* (which was omitted from the notice in the April issue). We felt since tickets were free, we shouldn't have to pay the postage.

Wayne Parsons
Okla. City, Okla.

ONTARIO OUTING

Modern square dancing in Sault Ste. Marie, Ontario and Sault Ste. Marie, Michigan is 25 years old this year. The event is being celebrated with a three day event called "25th Anniversary Square Dance Celebration" and is to be held on June 23-25. There will be a warm-up dance on Friday evening, June 23 (area & guest callers) and an afternoon workshop and evening dance by Bob and Jane Jaffray of Ennismore, Ontario on Saturday, June 24. At all dances there will be two rooms for dancing— one for beginners and the

other for advanced. On Sunday, June 25 there will be a giant picnic— originally planned for Bellevue Park in Sault, Ontario but now being planned for Sherman Park in Sault, Michigan.

Everyone who has danced with us, and anyone who may be planning a vacation our way is cordially invited to participate. For more information, write Anne & Gib Willis, 190 Brookfield Ave., Sault Ste. Marie, Ontario, P6C 5P3, telephone (705) 256-2954.

THE "BARN" HAS MOVED

The Grand Squares of Reading and Star Dusters of Lancaster, PA have moved the scheduled summer dances from Park City in Lancaster to a new fire hall in East Petersburg three miles away.

Unfortunately, the Fire Company had a prior commitment on the Hall for July 1st, 1978, so the dance will be at park City on that date only.

The Fire Hall can hold 18-plus squares and has excellent parking facilities. The Hall boasts air-conditioning, rest rooms and a fine kitchen.

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plans for "sit down" dinners for the square dancers on a few Saturday nights. This way you could make a night of it without having to "cue" up in a tourist attraction for supper while here in Lancaster for a fun-filled weekend.

Callers will be Mike La De Route, Butch Stowell, Sparky Carlton, John Marshall, Cliff Broudeur, Al Brundage, Don Hanhurst, Jack Hague, Clint McLean, Carl Hanks, Kerry Stutzman, Jack Watts, Chuck Donahue and George Hinkle.

Rounds will be led by: Dale & Winnie Bissey and Don & Roberta Spangler.

For info call: Jim & Jean Van, 717-859-3003; or Bob & Pat Erb, 215-777-9366.

THE JEKYLL FUN FEST

The outlook for the 8th Jekyll Fun Fest looks very good for July 14, 15, 1978. A special Caller's graduation and Trail End Dance will be held July 13, 1978 at the Convention Center, following a college for new callers or callers who have never been to a Caller's College from July 9-13. A Caller's

College for experienced callers will be held July 16-21, 1978.

The staff for 1978 will include the Blackfords (Wayne and Barbara) from Jacksonville, Florida to take over the rounds for Charlie and Madeline, due to previous engagements of the Lovelaces. Calling will be Cal Golden and Dick Barker. Tommy and Shirley Deems of Douglas, Georgia have been added to the J.F.F. Staff this year for the cloggers. Bring your clogging shoes for the workshops.

The J.F.F. will be dancing Callerlab Plus One and Two and Pulse Poll Experimentals. Square dance attire is requested at all evening sessions.

Billy and Iva Jean Ross were the winners of the Cal Golden-Dick Barker award in 1977. This award is given to square dancers who have done an outstanding job in "The World of Square Dancing". If you know a candidate for the 1978 award, please send all information to J.B. and Pat Dill, 2113 Egret Street, Brunswick, Georgia, 31520.

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CANADIAN S&R/D SOCIETY

A group of four members of the Alberta Federation of Square and Round Dancers and the members of the Ottawa, Ontario 1980 National Convention met on March 7, 1978 in Ottawa to present the application for a Canadian Square and Round Dance Society.

The Albertans Morley Merner, Jim Hopkins, Ray Lawson and Herb Gainer were accompanied by their wives and were joined by A.B. McKay, the chairman of the 1980 Convention, Ottawa and Mr. Art Jackson the financial chairman.

A number of Ontario people connected with the square dance movement attended meetings and laid plans for the future of the Society when formed. Nova Scotia was represented by Mrs. Obee Benjamin of Dartmouth.

The group had an excellent meeting with Mr. Paul Dupre of Recreation Canada and with Dr. John R. Richardson, manager of Participation and Development Programs and everyone is of the opinion that we may receive some

assistance toward the betterment of the movement across Canada if we comply with conditions laid down by this Government Department.

Meetings were held to acquaint those present with the steps taken to form an Alberta Square and Round Dance Federation, to outline the advantages and achievements over the years of its existence.

After very few problems we were pleased to be advised that we had been fortunate and that our application for incorporation had been accepted and that we now were registered as: "Canadian Square & Round Dance Society".

The officers of the organization are temporary and will act only until the Edmonton, Alberta National Convention at which time an election will be held and it is expected that the new executive will be representative of the whole of the Dominion. It is hoped that each province or groups of provinces will form federations in their own areas. There are many advantages to provincial federations. They can be of real



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LM 122 **SHE'S MY ROCK** by Jim Coppinger

LM 121 **LAST FAREWELL** by Mac Letson

LM 120 **TENNESSEE SATURDAY NIGHT** by Bill

LM 119 **POLLY ANN** by Harold

LM 118 **NELLIE** by Mac

LM 117 **YOU CALL EVERYBODY DARLING**
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BC 105 **DOWN ON BOURBON STREET** by Bob

BC-104 **EVERYTHING I TOUCH**, Bill Barner

BC-103 **MAGIC OF THE RAIN**, by Bob

BC-102 **SQUARE DANCE MAN**, by Larry

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Bill
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Morris

help and assistance to the area they represent and the Canadian Square and Round Dance Society needs the support of these federations.

Information is available from Morley G. Merner, President, Canadian Square & Round Dance Society, 4315 - 53A Street, Wetaskiwin, Alberta T9A 1S3.

FLOWER AND GARDEN S/D

The Menard Whirlers Square Dance Club of Oak Lawn, Illinois performed for hundreds of visitors who stopped at the Illinois Agricultural Association, Farm Bureau exhibit on April 7, 8 and 9 at the 20th Anniversary Flower and Garden show held in McCormick Place in Chicago.

The group danced several times daily with audience participation interspersed throughout the program. Marvin Labahn did the calling and produced the square dance show.

Clarke Steigerwald, information services manager for the association said, "The addition of square dancing with its lively music and dancers in colorful

costumes was responsible for attracting large numbers of people to our exhibit this year."

Hazel and Vigie Evans, presidents of the Menard Whirlers did a superb job in scheduling the 45 dancers who appeared on the three-day program.



FIFTIETH S/D CLASS

A. B. and Pauline Coleman have completed their fiftieth class in square dance lessons. To mark the occasion, the Pea Pickers Club of Bristol, Tn.-Va. presented them with a plaque.

Continued on Page 94

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MISS Q — Hi-Hat 963
Choreography by Opal & Joe Cohen
Good lively music and an interesting intermediate two step with a "stork and point."

ROSE ROOM — Hi-Hat 962
Choreography by Pete & Carol Metzger
Good music and a smooth easy two step.

BEYOND THE BLUE— Hi-Hat 962
Choreography by Tom & Loveday Newby
Unusual music and routine, an intermediate two step with "lots of locks."

THE UNFORGIVEN— WA XWO35
Choreography by Jan & Tom Kannapel
Very pretty music for a challenging timing dance.

SELFISH— RCA PB11146

Choreography by Bob & Barbara Wilder
Intermediate two step with a kind of low-down country music which Ronnie Milsap belts out.

I WANNA SHARE A DREAM— Atlantic 3440; by Eddie & Audrey Palmquist
Good music with a vocal and an easy flowing two step.

HONEY BE— Belco B277

Choreo by Charlie & Marge Carter
Easy-intermediate two step with good music, cued by Charlie.

ROCKIN' BLUES— Belco B277

Choreo by Norman & Helen Teague
Quiet rockin' music and a good flowing easy-intermediate two step.

I WANNA QUICKSTEP— Grenn 14261
Choreo by Eddie & Audrey Palmquist
Basic intermediate quickstep with good music. The record should be slowed for instruction.

LET'S DO IT AGAIN— Grenn 14261
Choreo by Ken Croft & Elena de Zordo
Great music and a busy intermediate two step.

FOUR IN THE MORNING— RCA 1090L; Choreo by Merle & Opal Davis
An interesting and different intermediate routine changing from waltz to cha cha.

Choreography Ratings ***

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Johnson Rag	Belco B270B	68=68
Joy to the World	ABC45D4272	80=80
Java-Knees	RCA47-8280	93=93
Doodlin' Song	Hi-Hat 961	99=99
Chicken Polka	Belco B276B	101=101
Sleepy Lagoon	Hector H1637A	105=105
Jealous	Hi-Hat 961	105/4=109
Eighteen Yellow Roses	Belco 270A	112=112
Alicia's Waltz	Grenn 14259	114=114
Hey Mr. Guitar*	Grenn 14259	93/22=115
Sweet, Sweet Smile	A7 & M 2008	111/7=118
Take This Job	Epic 8-50469	114/8=122

For Rating Formula, see pp. 27-28,
ASD, November 1977.

*NOTE: This dance is very short. If compared with a 64-measure dance, it would rate as intermediate.

EASY INTERMEDIATE: 126-175

Tambourines	Dot Do 17710	113/22=135
That Certain Quickstep	TDR119	140/2=142
Stop! Smell the Roses	Col 13-33271	140/7=147
Shari's Waltz	Belco B276	154=154
Witchcraft	Capitol 6078	126/36=162
It's All Right With Me	UA-XW 1016	150/13=163

INTERMEDIATE: 176-250

Never on Sunday		
Simple	Hoc H1624B	154/36=190
What'll I Do	Windsor	177/20=197
Hey Mr. Guitar	Grenn 14259	169/39=204
Brown Eyes Blue	UA-XW 1016	174/48=212
Yesterday I Heard Rain	Roper 264	167/47=214
Come A Little Closer	Col 3-10634	163/57=220

HIGH INTERMEDIATE: 251-299

George Camptown	Hector 1780	206/68=274
Our Song	Roper 247B	262/19=281
Born Free	MCA 60084	262/33=295
Golden Chandeliers	DA P6066	281/15=296

RECORDS

SINGING CALLS

by John Swindle

This was a very good month for new record releases, with twenty-two flip singing calls and five patter records. This month's releases were all outstanding records, any of which would be a fine addition to a caller's record box. The only negative comment the dancers made was that several of the records started with a "circle left." Other than that, the records as a whole presented interesting figures which the dancers enjoyed dancing and music that seemed to just give them a push to get on the floor and dance.

SWEET MUSIC MAN— Hi-Hat 491

Caller: Wade Driver

We don't know if you are as surprised as we to see Wade on the Hi-Hat label, but this sure is a fine combination, with outstanding music by the Hi-Hat band and a fine job by Wade on the flip side. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade.

I'M JUST A REDNECK IN A ROCK AND ROLL BAR— Rhythm 118

Caller: Wade Driver

Another record by Wade, this time on his own label, this one started with a *circle left* and the dancers really got a kick out of the tag lines. The music in the Rhythm tradition is as fine a piece of music as has come out in a while. Watch for this record to stay around. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three quarters, swing corner, promenade.

BLUE BAYOU— Jay Bar Kay 6017

Caller: Don Rush

This is the second release of this song but by far the best. Don did a nice job on his side and put a figure together that is very well-timed and enjoyable to dance. Another very good piece of music, but we still miss Lynda. FIGURE: Heads

square thru, do-sa-do, star thru, pass thru, chase right, boys run, star thru, dive thru, square thru three-quarters, swing corner, promenade.

KNEE DEEP— Red Boot 232

Caller: Don Williamson

This record has really been popular among the record producers. The other releases were well done but our pick of the bunch is Red Boot. Don sounds as good as we have ever heard him on his side, and the vocal back-up on the record added that little bit extra that made this a very enjoyable record to dance as well as to call. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, veer left, ferris wheel, centers pass thru, swing corner, promenade.

THIS TIME I'M IN IT FOR THE LOVE

Red Boot Star 1239; Elmer Sheffield, Jr.

Well, Junior has come through again with a very smooth dancing record, which will be a nice change of pace record now that the summer dance months are with us again. Elmer's use of *trade the wave* was very smooth. He added an alternate figure in case your dancers are not dancing this Callerlab figure. FIGURE: Heads square thru, right and left thru, do-sa-do, make a wave, trade the wave, left allemande, do-sa-do, swing corner, promenade.

ALL WRAPPED UP IN YOU— Rhythm 117; Caller: Wade Driver

Here is another nice change of pace record to cool things off. Very good Rhythm music and an interesting figure put together by Wade added to the dancers' enjoyment of this record. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing corner, left allemande, promenade.

HEAVEN'S JUST A SIN AWAY— Red Boot Star 1240; Caller: Allen Tipton

Red Boot has really done an outstanding job with the music on this month's releases and this record is no exception. Allen put together a very danceable figure using *follow your neighbor and spread*. An upbeat at the ending just seemed to climax the dancers' already jubilant mood. FIGURE: Heads promenade half, star thru, pass thru,

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do-sa-do, curlique, scoot back twice, follow your neighbor and spread, swing corner, promenade.

I'LL HAVE SOMEBODY ELSE— Blue Star 2056; Caller: Marshall Flippo

Flippo did it again, with a very unusual but well-timed and very smooth figure. The above-average Blue Star music features fiddle, banjo, piano and lead guitar. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys fold, girls turn thru, turn the girls, right and left thru, swing, promenade.

WE'LL SING IN THE SUNSHINE— Hi-Hat 490; Caller: Ernie Kinney

Typical Hi-Hat music and a very fine arrangement on this not-too-old folk song. Ernie does a fine job on his side with a figure that is not for the beginner dancer. FIGURE: Heads lead right circle to a line, touch a quarter, coordinate, couples circulate, bend the line, pass the ocean, girls trade, recycle, swing, left allemande, promenade.

YOU DON'T HAVE TO BE A BABY TO CRY— Blue Star 2055

Caller: Lem Smith

Key C

Very good musical rendition of this one-time popular country western tune. Lem's use of *scoot back* kept the dancers on their toes and presented just a little different singing call figure. FIGURE: Heads square thru, do-sa-do, swing thru, scoot back, scoot back, boys run, wheel and deal, swing corner, promenade.

MOMMAS DON'T LET YOUR BABIES GROW UP TO BE CALLERS— Blue Star 2059; Dave Taylor

Key D-E Flat

Dave changed the words of this song

from "cowboys" to "callers" and added a few tag lines to make it a very fitting record for today's square dance scene. Callers will appreciate the truth in the lyrics and the dancers seemed to join in the mood. Dave appeared to get ahead of the dancers in calling his figure but there was time to catch up. Nice timing. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, swing corner, left allemande, promenade.

ALL MY ROADS— Lou Mac 129

Caller: Mac Letson

Very nice Lou Mac music and calling by Mac made a good combination that had the dancers going. The figure Mac used, leading into an *eight chain four*, was great. FIGURE: Heads square thru, do-sa-do, star thru, pass thru, tag the line, face in, curlique, boys run, eight chain four, swing corner, promenade.

NO NO NORA— Scope 626

Caller: Jay Henderson

This record has nice music and is very danceable, but the figure is definitely not for the beginner dancer. Jay's use of *crossfire* surprised the dancers, but was enjoyable because of the ease with which Jay brought them out of it to the corner. FIGURE: Heads square thru, do-sa-do, pass the ocean, swing thru, boys run, crossfire, walk and dodge, partner trade, slide thru, swing, promenade.

BULLY OF THE TOWN— Stirrup 501

Caller: Marty Firstenburg

FIGURE: Heads promenade half, square thru, right and left thru, pass thru, trade by, swing corner, left allemande, promenade.



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RODEO COWBOY— Hi-Hat 482

Caller: Bob Wickers

FIGURE: Heads square thru, right hand star, heads star left, do-sa-do corner, swing thru, boys trade, turn thru, left allemande, promenade.

GONNA DANCE TONIGHT— Blue Ribbon 222; Caller: Bill Stone

FIGURE: Four ladies chain, four ladies chain three-quarters, sides face grand square eight steps, swing corner, left allemande, do-sa-do then swing, promenade.

SILVER THREADS AND GOLDEN NEEDLES— Stirrup 101; Stu Taylor

FIGURE: Heads square thru, do-sa-do, right and left thru, dive thru, square thru three-quarters, left allemande, weave the ring, do-sa-do, swing corner, promenade.

QUEEN OF THE SILVER DOLLAR— Chinook 014; Caller: Daryl Clendenin

FIGURE: Heads promenade half, lead right circle to a line, right and left thru, flutter wheel, sweep a quarter, pass thru, swing corner, left allemande, promenade.

ROLL YOU LIKE A WHEEL— Thunderbird 180; Caller: Bob Bennett

FIGURE: Heads square thru, do-sa-do, star thru, pass thru, chase and hinge, couples circulate, bend the line, box the gnat, pass thru, swing corner, promenade.

WISH I HAD LOVED YOU BETTER— Cow Town 110; Caller Russ Young

FIGURE: Four ladies chain three-quarters, heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, promenade.

RICHEST MAN— Cow Town 109

Caller: Bill Kramer

FIGURE: Four ladies chain, heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, swing corner, promenade.

I'VE GOT THE WORLD ON A STRING— Thunderbird 179; Caller: Bob Bennett

FIGURE: Heads right and left thru, square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass to the center, square thru three-quarters, swing corner, promenade.

PATTER RECORDS

REED'S MOUNTAIN DEW— River Boat 117; Caller: Dave Abbott

This patter record is a one-side patter record only. The instrumental side is just a strong drum beat with lead guitar and a few other instruments in the background for effect. Dave does a nice job on the flip side working *cast off* from some very interesting positions.

SMOOTH 'N EASY/HOT 'N SASSY— Rhythm 303

If you liked the other patter records on Rhythm, you are really in for a treat with this latest release. You get two for the price of one. Both sides feature the well-known Rhythm beat with banjo and guitar. The titles of the sides just about give the records away. No further comment.

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Continued on Page 93



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Called by Gene Trimmer
TNT 120 DON'T FORGET US CONTRA
Called by Walt Cole
TNT 121 HAPPY DAYS
R/D Cued by Dave Fleck
TNT 122 RAINTREE COUNTRY
Flip by Phil Kozlowski
TNT 123 WITHOUT YOU I'M LOST
by Mike Trombly
TNT 124 YOU ARE MINE
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Texas— 20th Annual R/D Festival, Civic Center, San Antonio; June 2-3; Wayne & Norma Wylie. Contact: Ellis Gates, 447 Sharon Dr., San Antonio, TX 78216.

Florida— Billy Bowlegs Dance Festival, Pasarda Hall, Ft. Walton Bch. FL; June 2-3; Darryl McMillan, Jack Lasry, Kit & "Hoss" Waldorf. Contact: Jack Lasry, N. 46 Ave., Hollywood, FL 33021.

West Virginia— Honeyland Festival, Concord College, Athens, WV; June 2-4; Chuck Donahue, Jesse Shackelford, Billy Gene Evans, Ed & Carolyn Raebuck. Contact: Chuck & Bea Donahue, 535 Laurel Ave., Fredericksburg, VA 22401.

Indiana— Turkey Run State Park, Marshall, IN; June 2-4; M. Forsyth, J. Wykoff, C. Mueller. Contact: M. Forsyth, 9901 Pendleton Pike, Lot 177, Indianapolis, IN 46236.

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New Zealand— 12th National S&R/D Convention; Wanganui, NZ; June 2-4. Contact: The Secretary, Wanganui S/D Club, PO Box 887, Wanganui, N.Z.

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Colorado— 24th Annual Colorado State S/D Assoc. Festival, Snow Mtn. Roundup, Granby; June 9-10. Contact: John & Marie Suter, 2204 Robin Dr., Colorado Spgs., CO 80909.

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Ohio— 19th Annual Buckeye Square/Round/Contra Convention, Ohio Exposition Center, Columbus; June 9-11. Contact: Bob & Christy Fletcher, 1563 Greenville Rd., Columbus, OH 43223.

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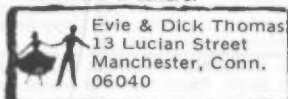
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June '78



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Coordinate	Touch 1/4, 1/2, 3/4
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Chase right	Trade the wave
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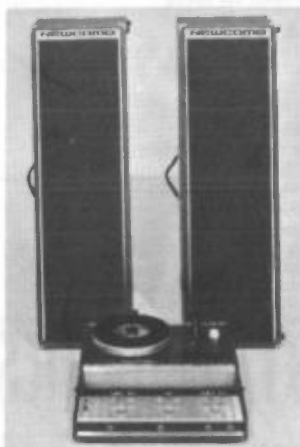
1. Anything and roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around



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9. Alley Cat
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1. Spaghetti Rag
2. Folsom Prison Blues
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6. Let's Dance (Stone)
7. Singing Piano Waltz (Marx)
8. Sympathy (Barton)
9. Riviere De Lune (Palmquist)
10. Elaine (Highburger)

RECENT RELEASES



C-102 ROADRUNNER ROMP (Patter)

Called side by Jerry Haag

C-201 SOMETHING ABOUT YOU

BABY I LIKE

Flip Inst. by Jerry Haag

C-302 SOMEBODY LOVES YOU

Flip Inst. by Gary Shoemake

C-401 IF I HAD TO DO IT ALL
OVER AGAIN

Flip Inst. by Beryl Main

C-602 FIVE FOOT TWO

Round Dance by John & Wanda Winter



John and Wanda Winter

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Jerry Haag



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Ken Bower

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C-502 HONKY TONK HEROES
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FEEDBACK, Continued

I am firmly convinced that advertising the level of the dances offered is a good answer to many problems mentioned in the previous articles. Why are the callers and clubs so averse to doing this?

Square dancing is an almost perfect activity. It helps keep you mentally alert, physically busy, it's good for whole families, singles, and offers many places to go and see and vacation at a reasonable price.

We have square danced for many years and have always enjoyed your publication.

Let's keep all the dancers included.

*Dorothy Abbott
Seattle, WA*

Just a note to express my thoughts on your idea of a one year moratorium of new calls.

Is this really such a good idea? We have heard the same idea or one similar to it for many years. Isn't the real solution up to the clubs and individual callers? I know many dancers who want

to dance all the new material that comes out, and others who just want to dance the mainstream basic level. If clubs would communicate to their callers that they want to dance at such and such a level then callers would be able to program their dance at that level.

Also if callers want to show the dancers a new figure and are not sure of the reaction it only takes a minute to ask the club President if there are any objections. The worst that he can do is say "no"!

Most clubs (in my area, at least) really don't understand dancing levels, and will advertise their dance at "fun" level. That really doesn't tell either the caller, or more important the dancer a thing. Because "fun" means different things to different dancers. If clubs would use a level system it would be much better i.e. "B" for Basic (the first 38) "EB" for Extended Basic (1-54) "M" for Mainstream (1-68 & MX) "MX" for Mainstream Experimentals (as chosen for Callerlab) "M+1" for Mainstream Plus One "M+2" for Mainstream Plus Two "A-1" for the

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Art Springer

NEW MUSTANG RELEASES:

MS 179 COLUMBUS STOCKADE BLUES, by Chuck Bryant

MSR 178 MAGDALENA, R/D by Ward & Joyce Foster

MSR 177 COULDN'T HAVE BEEN ANY BETTER

R/D by Will & Eunice Castle

MS 176 WESTBOUND AND DOWN by Art Springer

MS 175 I WROTE A SONG by Art Springer

MS 173 STAND BY MY WOMAN MAN by Chuck Bryant

MS 172 AFTER THE LOVIN' by Chuck Bryant

LIGHTNING S RELEASES:

LS 5043 IT MAKES NO DIFFERENCE NOW by Earl Rich

LS 5033 GONE ON THE OTHER HAND by Earl Rich

LS 5032 GOOD WOMAN BLUES by Dewayne Bridges

LS 5031 COPPER KETTLE by Earl Rich

S 5030 TONIGHT SOMEONE'S FALLING IN LOVE

BY Art Springer

first 30 Advanced figures "A-2" for Advanced figures 31-60 and "C-1" for the Challenge basic calls.

I call regularly for one club and about a week before my date with them I receive a letter from them telling me what they are dancing in the way of new figures, what they would like reviewed, and any other things that they would like me to do. Calling for this club is always a joy both for the caller and for the dancer for each of us knows what is expected of each other.

This may not be the complete solution, however to stop all creative ideas I don't feel is the solution either.

As a member of The California Professional Callers Forum we as a group have faced up to this problem and have, to our way of thinking, come up with a practical solution. We are selecting one Experimental Call above Mainstream each quarter. The figure for this quarter is Triple Play (the figure Will Orlich Spotlighted in April's issue). We don't think that this will solve the problem entirely, however within a two

year period the most new figures that will be shown is eight.

If callers and clubs would stay with the Callerlab program and request their area Callers Association to subscribe to that program, and for those callers who feel that they *must* have something new to show, select only **one** new figure each quarter (and I will drop you a note each quarter to let you know of The California Professional Callers Forum selection) things may just slow down both for the dancer and the caller.

Just a little reminder to the dancers: If you think it's tough on you with all the new figures, and you may see one or two a month, think about the caller who receives 15 or 20 new calls in his note service and he has to sift through all of these to show only one or two.

Clubs have a right to say how they want their dances called just as the caller has the same right, a little communication between caller and club before the dance (about a week) will solve many of the problems.

*Bill Kramer
Granada Hills, California*

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CC537 WALK RIGHT IN — AI

RECENT RELEASES

CC525 ALL I'LL EVER NEED — Jim
CC527 DIXIE — Jim
CC528 IN THE MIDDLE OF THE NIGHT — Bob
CC529 I'M THE ONLY FOOL MAMA EVER RAISED — AI
CC530 GONE WITH THE WIND — AI
CC531 DANA LEE — Jim
CC532 I JUST WASTED THE REST — Jim

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Al Davis
Bob Christian



Re: Your co-editorial suggesting a moratorium on new calls. I am opposed to any moratorium on creativity, innovation, or progress in any endeavor, including square dancing. Yes, some of the new calls which have been published over the years were poor; and some of the new calls have been excellent.

I have read and re-read all letters you published written thus far concerning the moratorium. As far as I can determine, fourteen were written by dancers, five by callers, and three could have been written by either. The reasons for and against the moratorium include such phrases as: too long to teach basics; trust the caller; refusal to memorize new calls; control by the minority; respond to the wants of the dancers; attendance at festivals and conventions continues to increase; we are being controlled by a select few; etc. The list could go on and on. One writer even suggested that Mainstream 1, 2,

and 3 should have a definite list of calls. We don't have a mainstream 1, 2, and 3. We do have a published list of calls to be learned at Mainstream, Plus One, and Plus Two.

There have been threats by some to drop out of dancing if the new calls do not cease. Perhaps these people should re-consider their perspective on square dancing. We all dance where we dance because we choose to, not because we are forced to.

The caller is the key to this situation. He knows his dancers and knows if they will be receptive to a new call. The caller should communicate with his dancers and try to be respectful of their wishes. The caller should have his finger on the pulse of his club. Ours certainly does.

Please reconsider your position on the moratorium. As co-editors and publishers of an internationally distributed square dance magazine, you are in position to influence the feelings of

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many. I believe the moratorium could do serious harm.

*Gary W. Wheeler
Cincinnati, Ohio*

I agree that many of the "new calls" are garbage, and many of them could be called with existing calls without any sacrifice in timing. However, I also believe that any attempt to force a blackout, or censorship of new calls, is both unenforceable and undesirable.

Those who are complaining about new or experimental calls have a most potent and efficient weapon to use if they are not satisfied—the pocketbook. Let them put their money where their mouths are! Find a club, or start one, where only known calls are used. Support that club with your money and time. Encourage others who feel the same way to do likewise. Don't patronize a club or caller if you don't like the program. If you are right, your club will flourish and your problem is solved.

As a practical matter, I believe you will find that the more successful clubs are those where the caller uses at least a little of the new or unusual to provide some interest for the dancers. Callers will call the type of dance which brings and keeps the crowds. People pay their money to dance where they want to. Take a good look at the successful clubs to see what the majority of the people want.

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*Bill Hamilton
Mattawan, Michigan*

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Keith Gylfe



Dave Abbott

ENCORE, Continued

first Florida State Festival last April in Tampa," says Emery, "was the high spot in our square dance activities so far and indicates that square dancing has come to Florida to stay."

10 YEARS AGO— June 1968

For four months in 1968— June through September— publication of *American Squares Magazine* was suspended until being resumed under new editors. Watch this spot for future developments.

EVENTS, Continued

New York— 7th Annual Festival, Crown Point School, NY; June 17. Contact: Dick Leger, 16 Sandra Dr., Bristol, R.I. 02809.

California— 12th Annual Cup of Gold Promenade, Sonora Fairgrounds, CA; June 16-18. Wade Driver, Vaughn Parrish, Betty & Bob Dean, Ron Welsh, Bob Henderson. Contact: Joyce & John Staedler, 325 E. 18th St., Merced, CA 95340.

Kentucky— Heritage Arts Week, Morehead State University, Morehead; June 18-24. Contact: Glenn Fulbright, Kentucky Heritage Arts Week, UPO 735, Morehead State University, Morehead, KY 40351.

Oklahoma— 27th Nat'l. Convention Trailend Dance, Lawton Fairgrounds, OK; June 20. Contact: Jim Cholmondeley, 301 SW 74th St., Lawton, OK 73505.

Oklahoma— End of Trail S/D, Myriad Convention Center, OK City; June 21. Gary Shoemaker, Dave Taylor, Stan & Salena Bailey. Contact: Wayne & Shari Parsons, 8904 Acre View Dr., Rt. 1, Box 405 S., Oklahoma City, OK 73111.

New York— Camp & Dance Weekend, Mattox Farm Campground, Guilford, NY; June 23-25. Ken Hover & Wes Wood. Contact: Ken & Emmy Hover, 21 Union st., Sidney, NY 13838.

Pennsylvania— 3rd Annual Summer Sounds Weekend, Voyager Inn, Franklin, PA; June 23-25. Jerry Haag, Ron Schneider, Joe & Betty Tarr. Write: Dick & Donna Carley, RD 1, Venus, PA 16364.

Hawaii— The Islands of Hawaii, Continental Squares Tour; June 23-July 7. Contact: Dave Taylor, 1112 Royal St. George, Naperville, IL 60540.

New York— 8th Annual Strawberry Festival, Oswego High School, Oswego, NY; June 30-July 1-2. Mike Callihan, Bruce Shaw, Virginia & Glen Guy. Contact: Edward Jenkins, 305 E. 12th St., Fulton, NY 13069.

Kentucky— 10th Annual Music & S/D Festival, Natural Bridge State Resort Park, Slade, KY; June 30-July 3. Contact: Richard Jett, Campton, KY 41301.



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COUNTY MOUNTY/PEDAL TO THE METAL— Hi-Hat 637

"County Mounty" is a remix of "Y'all Come Back Saloon," which Hi-Hat released just recently. It is a very usable patter record but if you use the singing calls as we do, you may find yourself changing from patter to singing call in midstream. "Pedal to the Metal" has a beat that was a little difficult to find with all the other instruments in the record. Just seems there was too much going on at one time.

DOUBLE NICKEL/DROP THE HAMMER— Hi-Hat 636

"Double Nickel" has a good strong beat backed up by steel guitar, piano and rhythm guitars. There were a few places

in there where the instruments seems to run together. That may present a problem in effectively using this as a patter record. "Drop the Hammer" has a nice beat with piano base, rhythm guitar and lead guitar. The music has spots where the beat doesn't change but the way all the instruments get busy at the same time may again present some problem.

COMING UP ROSES, Continued

The first two Float the Float Dances scheduled are: 1. Country Corral, Stanton; August 20; Ronnie Black, caller; host club: Bears & Beareses.

2. S.C.A. dance, Sunday, May 21; Ted Doss, caller; round dances by Joyce Doss; host club: Pioneer Twirlers, Pioneer Town, Santa Ana.

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GRAND ZIP, Continued

single words out to us. For instance: "prom" for all promenade, "alle" for allemande left!— "g r and l!" for grands right and left, "dosey", "bend", "spread!" etc. The result of this was chaos! Even seasoned dancers panted, "That's going a bit too far."

We feel square dancing is a very enjoyable, sociable and carefree hobby. Its goal— to eventually become an accomplished and seasoned dancer.

Most dances are listed on our monthly programs— without levels. Some are listed as Mainstream +1 = often by our own clubs or a favorite club in our area. With regular attendance and occasional workshops for plus 1 & 2 and experimentals; we feel we should be able to cope with any new figures which are added in the future. We all love "blastoffs" and "calicoes" but not all of them are within our reach.

To sum it up: must we contend with the glib and fancy Jet Caller?

That's about it. Hope you can help us; or steer this letter in the right direction for some answers.

P. T.

NEWS, Continued

The 50 classes were held in Bristol, Kingsport and Greeneville, Tn.

For the past two years, the Colemans have based their teaching on the Callerlab Mainstream list. A class schedule of 30 lessons, 3 parties and 10 workshops is set up. In addition to teaching and calling for the Pea Pickers in Bristol, the Colemans are on the staff of Fontana Fun Fest, of which A. B. is senior caller and staff head. They also teach square dance rounds, and are in demand for one night stands.

The Colemans have been dancing since 1946, and calling since about 1950.

BEACH BALL

A record number of dancers (some 1200) attended the April Myrtle Beach Ball. This number is the largest number to date for a spring dance at Myrtle Beach. The Red Rose Ramblers present for the dance and leading the Grand March on Saturday. The colorful Red Rose Rambler club now has a membership of 253 with 77 new students in class.

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LET'S ALL MEET, Continued

ation is sponsoring three after-parties at Kerr Park in downtown Oklahoma City.

EDUCATION PROGRAM

The Education Program will feature a panel on Thursday night which will be of interest to all the ladies. The panel, called Petticoat Power, will explore the "role" of women in square dancing. Marge Evans of North Wales, Pennsylvania, who with her husband, Harry, were chairmen of Education at the 26th National, will be the moderator. Panelists working with Marge are four ladies with local, state and national experience. The discussion planned will touch on all phases of women's activities.

Then on Friday night there will be a panel which covers the role of the caller's spouse. The panel, which includes one man, are all caller's spouses and the moderator will be Dorothy Smith, wife of Harper Smith, a national caller. Their subjects will range from support of their caller-spouses to raising a family and handling difficult dance situations. This panel should be on the schedule of every caller's spouse.

SOONER SHOWCASE

Here is a suggestion for an interesting short side trip on your way to this great annual event. Dancers coming in through the vast Oklahoma Panhandle will usually travel U.S. 64. If you enjoy caves, then exit south on Okla. Hwy. 50 in Woods County and visit Alabaster Caverns. From there you can come right on into Oklahoma City via U.S. 270.

Visitors will find one of the worlds largest commercially operated gypsum caves, a tunneled wonderland of vari-colored alabaster and sparkling transparent crystals of selenite. A delightful year-round temperature of 52 to 58 degrees makes daily tours comfortable. Guided excursions are available on an hourly basis from 8:00 AM to 5:00 PM. Alabaster Caverns State Park includes a scenic natural bridge formation, swimming pool, and camping facilities. The trip to the caverns will add little to the dancers' driving time and will be a welcome rest before the last miles into Oklahoma City.

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- RH-208 NIGHTTIME AND MY BABY by Darryl McMillan

RECENT RELEASES

- RH-302 IT'S ENOUGH by Bill Terrell
- RH-401 SITTING ON TOP OF THE WORLD by Johnny Walter
- RH-501 HITCH HIKE by Tony Oxendine
- RH-206 ON THE REBOUND by Darryl McMillan

BEST SELLERS

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CALLING TIPS, Continued

After the *grand square* is completed you are free to use anything to get them to take the nearest girl and promenade home. Examples: *boys (or girls) square thru + swing thru with outside two + centers run right + couples wheel and deal + swing the one in front of you + promenade* or just call *circle left + swing the nearest girl and promenade*.

We could go on and on for we have barely scratched the surface of all the possible uses that are relatively easy for dancers to understand. Much more is available when we include the All Position concept. Why not try some of these once instead of new material and watch the dancer reaction?

PEOPLE, Continued

"Well done, **Bob**."

Other names in the news....

Jeff and Karen Keelor have opened a new square dance hall on 375 E. Grand Blanc Rd., in Grand Blanc (near Flint), Michigan.

Dave Hass of East Hampton, Connecticut, was honored recently for twenty-five years of calling by the Fairfield Square Dance Club.

Hard-working caller/resort owners **Jerry and Becky Cope** of Dillard, Georgia, who are preparing for a busy season of square dance programs this summer, were featured in the April issue of *Income Opportunities* in a four-page writeup by **Bryce Webster**.



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BR223 ROSE GARDEN by Dan Nordbye
 BR222 GONNA DANCE TONITE by Bill Stone

RECENT RELEASES ON HI-HAT

HH491 SWEET MUSIC MAN by Wade Driver
 HH489 LOVE ME TONIGHT by Dave Hoffman
 HH482 RODEO COWBOY by Bob Wickers
 HH481 OKLAHOMA MORNING by Mike Sikorsky

BRAND NEW HOEDOWN

HH638 TIJUANA TAXI
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DANCING TIPS, Continued

their guests and other club members as their responsibility, or is it left up to the officers of the club? I would recommend that the whole club share this responsibility, its members rotating each dance night. Be sure your guests are introduced around, dance as much as they would like to. Do not permit them to sit alone, when sitting out a tip. Make them feel as welcome as if the situation was reversed and you were the guest. We do quite a bit of visiting and have gone to clubs where guests were greeted once, then allowed to shift for themselves. Not a good policy. They may not be back. If the club members make the Golden Rule of *Do Unto Others As You Would Have Them Do Unto You* their normal attitude toward guests, they probably would be on safe ground.

What do we do when improper attire is noticed?

We may treat this several ways, depending on how well we know the people and whether they are guests or

regular members. One of my favorite ways, if a girl is wearing a pants suit, and I know her pretty well, is to shake hands and say, "How do you do, mister." Got a pretty good reply once, "That was a low blow." Think about that reply for a moment. Anyway, one has to be more subtle with a guest. One way would be a visual aid, a sign saying, "Proper square dance attire is recommended and requested on the dance floor." They have signs in restaurants as you enter saying you must have proper attire in order to enter and be served. Why not at a square dance?

One thing for sure, especially if you're a club leader, (and this doesn't mean only the officers, anyone can be a club leader, someone the rest of the dancers look up to) you must set an example. Never do anything or wear anything you wouldn't like copied by others. This isn't meant to apply to the gals' dresses, for I know you like to be original, but rather to the general attire.

Bobby Keefe Bud Whitten



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Bob Bennett Kip Garvey



TB176 BUT I DO by Kip Garvey
 TB177 FOREVER YOU'LL BE MINE, Bob Bennett
 TB178 TIME by Bud Whitten
 TB179 I'VE GOT THE WORLD ON A STRING
 by Bob Bennett
 TB180 ROLL YOU LIKE A WHEEL, Bob Bennett

TB181 HOLD ME by Bob Bennett
 TB182 A SONG IN THE NIGHT by Bobby Keefe
 TB183 MELODY OF LOVE by Bud Whitten

Coming Soon:
 Sunflower, Sunny &
 Laughter in the Rain



Daryl
Clendenin

- C004 Rollin' With The Flow, by Daryl Clendenin
- C005 The Only Hell my Mother Ever Raised Daryl
- C006 Just A Little Lovin' by Gordon Sutton
- C007 It Ain't Me by Jim Hattrick
- C008 What You Do With What You've Got, Daryl
- C009 Take A Lot Of Pride by Daryl Clendenin
- C010 Every Day I Have To Cry by Gordon Sutton
- C011 Get Down Country Music by Randy Dibble
- C012 Her Name Is..... by Daryl Clendenin
- C013 Open Up Your Heart by Jim Hattrick
- C501 Dazzle/Bandit (Hoedown)



Jim
Hattrick



Gordon
Sutton



Randy
Dibble

7915 Clarendon, Portland OR 97203

LEADERSHIP, Continued

who awes you most and remember that he is a human being who got up this morning and brushed his teeth, and shaved, and put on his trousers one leg at a time, just as you did.

Getting your ideas across is the most effective tool of leadership. Possibly right behind comes appearance. In fact, great numbers of people are more influenced by appearances than ideas. Political figures take great care to look their best on television. They always try to dress a cut above the ordinary. You've got to admit that first impressions are usually based on visual analysis, and are not to be taken lightly. The lesson here is to wear square dance clothes if you want to appear to be a square dancer. Square dance leaders will be more effective if properly attired.

We want to do the best we can. How can we improve our leadership effectiveness? Try concentrating on three points:

1. *Contacts*— the more people you meet, the more effective you will be. Talk with people— listen to people.

2. *Appearance*— look your best. It reflects your degree of control and organization.

3. *Speaking*— this tool of leadership requires the greatest amount of concentration and work by all of us; and, it has the greatest potential for improving the leadership ability of all of us. Try to plan ahead. Think about what you want to say. Say it your way.

I've given recognition to five qualities I like to see in a leader: willingness, interest, flexibility, organization, and perceptiveness. Two of the tools of effective leadership have been highlighted— speaking and appearance. The lists don't stop here. Since we all have leadership ability to some degree, it can be expected that our effectiveness will increase in proportion to the sincerity with which we view the subject. Be an effective square dance leader. Dare to be different!



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- MEL-104 CAROLINA SUNSHINE MAID by Harold Thomas
- MEL-105 SLIPPING AWAY by Harold Thomas
- MEL-106 MANJO HOEDOWN by Melody Men



ASDA
INTERNATIONAL
REPORT

The American Square Dance Association/International brings together an outstanding panel of speakers from coast to coast at the National Convention in Oklahoma City on Saturday, June 24, from 2-4 P.M. in Rooms 6 and 11. A variety of topics promises to give dancers new thinking and much good news. You are urged to attend this open meeting, especially if you are or have been an officer in any dance club, federation, council or association. Members of ASDA/Int. will be sharing

their news and views on topics from "the rising costs of square dancing" to the distribution of U.S. Government documents showing club representatives how to save hundreds of dollars of personal income, even if they have no commercial interests in the dance world. Other talks range on specific topics as benefit dances, exhibition groups, arts councils, dance publications and the general need for organization in any group.

The dance foundation panel includes: Bill and Mary Jenkins, Olmsteadville, New York; Jim Maczko, Solana Beach, California; Gene and Alice Maycroft, Muskegon, Michigan; Monty Stallcop, Fort Worth, Texas; Charles Surprenant, Manchester, Connecticut; Vern Gibbs, Sandia Park, New Mexico, and Chris McEnany, Cedar Falls, Iowa. Chris is director of ASDA/Int.

The proof of the pudding is in the eating, so if you're hungry for *Good News*, help yourself to this highly educational forum.

Meg Simkins

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Speaking Of



Singles

DANCE-A-RAMA IN ATLANTA—

Single Square Dancers USA will host the 8th Annual Dance-A-Rama in Atlanta, Georgia, September 1, 2, 3. The organization is now planning to make their first Yellowrock scholarship award during Dance-A-Rama. The scholarship is for \$250.00 and may be used at the selected caller's discretion.

All callers' associations should consider now if they have a young caller, age 18 through 25, whom they would like to sponsor by submitting a resume on the caller, along with a cassette tape and a validation letter from their state organization's president. The complete package should be sent to the following address: Single Square Dancers USA,

% Yellowrock Scholarship Committee, PO Box 408, Brownfield, TX 79316.

All material must be received before August 1, 1978, in order to be considered for the first selections. The resume should contain the following information:

1. Number of years as a caller.
2. Is the caller attending college? If so, where? How long?
3. Is the caller calling for a college club?
4. Can he/she call a complete program?
5. Has the caller taught lessons? How many? What age group?
6. Has the caller attended a caller's college? If so, where?
7. A short brief from the caller as to his/her goals as a caller in the future.
8. What will the caller do with the money if selected?

The scholarship program was started two years ago. The money is derived from the sale of the Yellowrock book. This book is a National Directory of single square dance clubs. Any individual, club, or other square dance organization may contribute to this fund by sending a check payable to Single

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Square Dancers USA, % Yellowrock Fund, 751 Edmund St., Saint Paul, Minn. 55104.

Staff for the Dance-A-Rama will be: John & Gail Swindle, Harold Kelley, Marv Linder, Jim Coppinger, George Wray, Tom & Lib Hubbard and Shelia Popwell.

Dancing will be at the Atlanta Marriott Motor Hotel. Write for Dance Reservations to: Jeanette Camp, PO Box 91174, East Point, Georgia 30364. Phone (404) 767-1315.

Lone Star Singles Club of Houston

If you're looking for program ideas, you could take a page from the Lone Star Singles Club of Houston, Texas, who have a club program full of trips, parties and fun dances.

Valentine's day was celebrated with Square Deal Club of Deer Park with a ham buffet and lots of dancing with their regular caller Carl Miller and two guests, James Martin and Tony Sikes.

The great event of the year, the 4th Annual TASSD Round Up was hosted by the Lone Star Club. Congratulations are in order for a great job done by all the committee members who worked so hard to make it a huge success. Dancing was called by Bob Baier, Don Ross, G.C. Smith, Tim Plock, Eddie Graham, James Martin, James Fowler, Sparks Dorris, Johnny Johnson and the cuers were Leo and Roxie Bacon. After-party exhibitions were by Judy Marquaet, The Houston Cloggers, and the "not-for-prime-time-players" who put on skits.

A great fashion show was hosted by Dee Jordan from Dallas. The models looked great in their beautiful array of dresses and men's attire.

The fabulous Saint Patty's Day Dance saw everyone in green, with plenty of good food which was also green. Many thanks to caller Don Ross and to the people responsible for the cakes, salads, and green sandwiches.

32 club members drove to Baytown to join the Wagon Wheels for a few *weave-the-rings*, *yellow rock* and an after-party where it was reported that all had a good time. As usual, there were a few die-hards who were there until 5 a.m.

Wendy Lawton

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<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL</p> <p>July 16-21 Individual Attention To Caller by Experienced Staff <i>Dick Han — Bill Peters</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p>	<p>FORT WAYNE, INDIANA 2nd Annual Callers College</p> <p>Aug. 27-31, 1978 <i>Bob Cons, Jim King</i> <i>at Kings Hall</i> For the 0-4 year Caller Choreography Write Jim King, 9616 Lower Huntington Rd., Ft. Wayne IN 46809 219-747-5775</p>	<p>HOT SPRINGS, ARK. Cal Golden's 7th Annual CALLERS COLLEGES</p> <p>June 25-30: New callers, Ark July 24-29: New callers, Ark. Aug. 6-11: Experienced, Ark Aug. 13-18: Exp. — Ark. Oct. 15-20: New — Ark. Nov. 13-18: Exp. — Ark.</p> <p>June 21: Seminar — Okla. July 9-13: New Callers Jekyll Island, Georgia July 16-21: Experienced Jekyll Island, Georgia Aug. 22-26: New Callers West Yellowstone, MT Nov. 6-11: Experienced Dillard, Georgia LEARN THE GOLDEN KEY TO SIGHT CALLING Write: Sharon Golden Dept. AMS, Box 2280 Hot Springs AR 71901</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 27-Sept. 1, 1978 Rainbow Lake Lodge Brevard NC 28712 <i>Johnny & Charlotte Davis</i> <i>Dick & Ardy Jones</i> Individualized instruction Complete Calling- Leadership Curriculum Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>FREMONT, NEBRASKA <i>Harold Bausch's</i> 13th Annual Dance-O-Rama Callers College Aug. 9-12, 1978 Individual Attention Emphasis on Sight Calling All Phases of Calling Covered Write: Dance O Rama 2120 Jaynes St. Fremont NE 68025</p>	
<p>MAPLE PLAIN, MINN. 11th Minn. Callers Clinic Aug. 3-6, 1978 Seminar on STEP VALUE TIMING & Sight Calling Techniques <i>Warren Berquam</i> <i>George Gargano</i> Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 9-13: Two years or less July 16-2: Two years or more Aug. 27-31: Exp. Callers w/previous caller training Frank Lane, Earl Johnston Vaughn Parrish, Bob Fisk Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>CALLERS SCHOOLS <i>Al Brundage,</i> <i>Earl Johnston</i> July 30-Aug. 3, Harrison burg, VA Aug. 6-9, State College PA Aug. 13-17, Troy, NH Aug. 20-24, Troy, NH <i>Top-Notch Staff of</i> <i>Nationally Known Callers</i> Write Earl Johnston, PO Box 2223, Vernon CT 06066</p>
<p>CALLERS INTER-SESSION Fly to Callerlab, too Fernwood, Bushkill, Pa. March 17-19 <i>Gloria Rios Roth</i> <i>Joe Uebelacker</i> Concentrated on the Mike and YOU Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p>	<p>NOVA SCOTIA, CANADA HOUSE OF ROTH 17th YEAR July 2-7, 1978 <i>Gloria Rios Roth</i> <i>Harold & Lill Bausch</i> Callerlab Curriculum & Much More Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p>	<p>LAS VEGAS, NEVADA CALLERS COLLEGE August 20-25, 1978 <i>Bill Peters, Bill Davis</i> Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>

Silver Lining

How did you notify your dancers about cancellations *during this past winter's impassable weather?*....We know some clubs have a telephone chain to communicate with club members. We heard some cancellations announced on radio and TV and could not help but think, "What a wonderful way to advertise!" You may be disappointed because a dance has been cancelled, but if all those cancellations are announced

on TV and radio, they can't help but arouse some interest among ladies' auxiliaries, shift workers, teachers and teens and others who are listening intently for news related to their own working or social life which has as yet been ungraced by the joys of square dancing.

From "Pen-Del Fed-Facts"
Italics inserted by editors.

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OHIO VALLEY CALLERS COLLEGE Coolville, Ohio O.H. Square Dance Center	July 3-7, 1978 Kip Garvey Dewey Hart Tuition: \$60.00	Camping Available on Site Contact: Dewey Hart, 1307 Nancy Ln. Columbus OH 43227
HARMONY, PA. INDIAN BRAVE CAMP July 9-13, 1978 <i>Jack Lasry</i> <i>Ron Schneider</i> A SELL-out in 1977! Emphasis placed on choreography techniques and methods Write Jack Lasry, 1513 No. 46 Av. Hollywood FL 33021	University Workshops Three programs for callers, recreation leaders, teachers. 1 Contras, mixers, sq. & rd. 2 Elem. sch. dance curricula 3 Special Education <i>Graduate credit available</i> Colo. State U; Univ. of Wis; Univ. of Mo; CA State Univ at Sacramento; Carleton Col Lloyd Shaw Foundation Inc. Educ. Mail. Div. 1480 Hoyt Lakewood CO 80215	EXPERIENCED CALLERS SCHOOL DILLARD, GA. Nov. 6-11, 1978 <i>staff</i> Stan Burdick Cal Golden <i>associate</i> Jerry Cope Write Box 129 Dillard, GA 30537
LOUISVILLE, KY. Kentucky Callers Seminar August 6-9, 1978 Bellarmine College STAFF Bob Fisk — Clint McLean <i>Teaching all phases of calling</i> Fee: \$175.; Includes tuition Room & Board. Partner free Write Ed Preslar, 3111 S 4th Louisville KY 40214	ELMHURST, ILLINOIS SUPER SCHOOL II August 11-14, 1978 <i>Dave Taylor, Lee Kopman</i> For Callers with 3 years Calling Experience Write Taylormade Holidays 1112 Royal St. George, Naperville IL 60540	DILLARD, GEORGIA CALLERS COLLEGE August 13-19, 1978 For Beginner Callers <i>Stan Burdick</i> <i>John Kaltenthaler</i> Write Jerry & Becky Cope, Box 129, Dillard GA 30537

AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

KIRTLAND, OHIO; Tuesday, June 8
Contact: Russ & Ginny Perfors

MT. HOME, AR; Thursday, June 8
Contact: Murel & Almedia Parlee

BIRMINGHAM, AL; Friday, June 9
Contact: Buddy & Janice James

GRENADA, MS; Saturday, June 10
Contact: Joe Harding

FT. WAYNE, IN; Sunday, June 11
Contact: Don Taylor

KINGSPORT, TN; Tuesday, June 13
Contact: Johnny & Lib Jones

MEMPHIS, TN; Wednesday, June 14
Contact: Ed & Sally Ramsey

HILLSBORO, OHIO; Friday, June 16
Contact: Diane & Daryl Waits

MINERVA, NY; Wednesday, August 9
Contact: Bill & Mary Jenkins

DILLARD, GA; Saturday, August 19
Contact: Jerry & Becky Cope

COLUMBIA, SC; Wednesday, August 23
Contact: Tony Oxendine

CHARLESTON, SC; Thursday, August 24
Contact: Brad & Pam Tomlinson

SAVANNAH, GA; Friday, August 25
Contact: Buzz & Helen Ruls

ANNISTON, AL; Saturday, August 26
Contact: Lynwood Williamson

TUCSON, ARIZONA; Friday, Sept. 1
Contact: Glenn Kroeger

KINGSVILLE, TX; Sunday, September 3
Contact: Dan Brzenski

JOHNSTOWN, PA; Sunday, September 17
Contact: Paul Good

BEREA, OH; Monday, September 18
Contact: Al & Lou Jaworske

WHEELING, WEST VIRGINIA; Friday, Sept. 22
Contact: Walter Weisal

NORTH PLATTE, NEB.; Wed., September 27
Contact: Jess & Nell Miller, Ed & Peg Claflin

BELLEVILLE, IL; (St. Louis); Friday, September 29
Contact: Joe & Marilyn Obal

PEARISBURG, VA; Saturday, October 7
Contact: Dan & Pat Hickey

TOLEDO, OH; Sunday, October 8
Contact: Jim & Mary Batema, Jack May

PEORIA, IL; Monday, October 9
Contact: Paul & Ruth Helmig

WYOMING, MI; Tuesday, October 10
Contact: Dale & Carole Looman

GRAND BLANC, MI; Wednesday, October 11
Contact: Jeff & Karen Keelor

HUDSON, NY; Friday, October 20
Contact: McIntyres or Ed Joyner (calling)

FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willm

MUNICH, GERMANY; Tuesday, October 24
Contact: Hanns D. Keh

CAMILLUS (Syracuse) NY; Saturday, October 28
Contact: Tom Tomlinson (calling)

JEFFERSON (Ashtabula) OH; Sunday, October, 29
Contact: Robert Thiemann

SIOUX CITY, IOWA; Saturday, October 29
Contact: Chuck & Sandy Veldhuizen (Calling)

GREENVILLE, OH; Thursday, November 2
Contact: Emerson Willis

BERLIN, PA.; Sun. aft. Nov. 12
Contact: Roy & Ruth Romesburg

MINOT, ND; Wednesday, November 15
Contact: Arnold & Nobuko Strebe

GRAND FORKS, ND; Thursday, November 16
Contact: Virgil & Ruth McCann

FARGO, N.D.; Friday, November 17
Contact: Marvel & Virgil Johnson

KANSAS CITY, MO; Sunday, November 19
Contact: Jim Jefferies or K. C. Callers

ATHENS, GEORGIA; Tuesday, November 28
Contact: Richard Neal

CARROLLTON, GA; Wednesday, November 29
Contact: Wayne & Louise Abbey

DEERFIELD, FL; Sunday, December 3
Contact: Jerry & Pat Seeley

JENSEN BEACH, FL.; Thursday, December 7
Contact: Dale McClary

GULFPORT, MISSISSIPPI; Friday, January 5
Contact: Shell Saunders

WARNER-ROBINS, GA.; Saturday, January 6
Contact: Paul Hughes

DENVER, CO; Friday, January 12
Contact: Herb & Erma Egender

VIRGINIA BEACH, VA.; Friday, Jan. 19
Contact: Warren & June Berglund

MONTGOMERY, AL; Saturday, January 20
Contact: Wayne Nicholson

GREENVILLE, N.C.; Sunday, January 21
Contact: Chip & Vera Pennington

LOS ALAMOS, NEW MEXICO; Friday, January 26
Contact: Maxine Whitmore

BOGALUSA, LA.; Thursday, February 8
Contact: Mike Litzenberger

ALEXANDRIA, LA.; Saturday, February 10
Contact: Gary & Ann Gresham

NEW BRIGHTON, PA.; Saturday, February 17
Contact: Jim & Lois Hume

PARKERSBURG, W.V.; Friday, March 2
Contact: Keith & Karen Rippeto

SAN ANTONIO, TX; Saturday, March 3
Contact: Steve & Fran Stephens

AUBURN, (Seattle) WA; Monday, March 12
Contact: Carl Smith

PORTLAND, IN. Sunday, March 25
Contact: Tom & Wanetta Millett

ST. LOUIS, MO. (St. Ann); Thursday, March 29
Contact: Bill & Dorothy Stephenson

WHITE PLAINS, NY; Saturday, March 31
Contact: Ritchie & Helen Andrews

CANANDAIGUA, NY; Sunday, April 1
Contact: Bob & Nancy Ellis

CHARLESTON, W.V.; Wednesday, April 18
Contact: Erwin Lawson

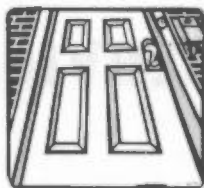
ALTOONA, PA; Thursday, April 19
Contact: Emil & Ruth Corle

CHATHAM, ILL.; Saturday, April 21
Contact: William & Mary Clark

POTSDAM, NY; Sunday, May 6
Contact: Douglas & Blanche Reome

CINCINNATI, OH; Wednesday, May 23
Contact: Flo Rohe

CENTRAL CITY, KY.; Saturday, May 26,
Contact: Jack Reisinger, Charles Ashby



Book Nook

by Mary Jenkins



THE MODERN SQUARE DANCE IMAGE

Produced by Callerlab, The International Association of S/D Callers

Editor: Stan Burdick, Chairman of Communications & P.R. Committee, Callerlab

Here it is! A workbook of Creativity, Communication, Promotion, Publicity, Public Relations for the leader, caller, officer and dancer. Just what we've "been-a-needin'" for a long, long while!

This 140-page book includes hundreds of ideas to enhance the square dance image in both an internal and external way, locally, nationally and internationally.

At the end of Chapter One — "Interpretation" — is an excellent list of Resource Contacts. Where to get information about many phases of the square dance activities is often a big question.

Other chapters, so full of information, ideas and helps, are: Your PR Is Showing; Demo's, Expo's and Promo's; Communication; Publicity and You; The Printed Word; Radio and TV; Focus on the Class; A Look at Club Dancers; Publications; Multi-Media; and Notes and Quotes.

Too many callers and teachers neglect to give enough information to the members of their classes. They

teach — or expose them to — the number of basics required, hustle them into a club with little or no mention of square dance history, square dance organization, square dance courtesy or square dance styling. No excuse for such neglect in the future! This book has it right in "black and white." Callers and teachers, just turn to pages 43, 44, and 45, and check off the topics as you cover them. It's a part of square dancing and should be covered during the instruction period. (There is one courtesy I would like to see added to the list: "Unless you have a very good reason (not excuse) for leaving a dance early, please stay until the end of the dance!")

There is so much excellent material in this book to read, quote, copy and hand out! The book is not copyrighted and not for sale. It is a Callerlab Committee Report, distributed to Callerlab members only. You may write to Editor Stan Burdick, PO Box 788, Sandusky OH 44870 for further information on this book and how to borrow a copy.

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BASIC PROGRAM

(1-38)

1. Circle left & right
2. Forward & back
3. Do sa do
4. Swing
5. Promenade Family
(Full, $\frac{1}{2}$, $\frac{3}{4}$)
 - a. Couples
 - b. Single File
 - c. *Wrong way*
6. Allemande left/arm turns
7. Grand right & left/weave
8. Pass thru
9. "U" turn back
10. Split the couple/ring
(around one, two)
11. Couples separate/divide
12. Courtesy turn
13. Chain family
 - a. Two ladies
 - b. Four ladies
 - c. $\frac{3}{4}$ chain
14. Do paso
15. Right & left thru
16. Star family (2 - 8)
right & left hand
17. Star promenade
18. Inside out-Outside in
19. Couples lead right/*left*
20. Circle to a line
21. Bend the line
22. All around the left hand lady
23. See saw (taw)
24. Grand square
25. Box the gnat/Swat the flea
26. Square thru family
(Full, $\frac{1}{2}$, $\frac{3}{4}$)
 - a. Standard
 - b. *Left*
 - c. *Mixed sex & same sex*
27. California twirl
28. Dive thru
29. Cross trail thru
30. Couples wheel around
31. Single file turnback
32. Allemande thar/*Wrong way thar*
33. Shoot that star
($\frac{1}{2}$, $\frac{3}{4}$, full)
34. Slip the clutch
35. Half sashay family
 - a. Standard
 - b. Roll away
 - c. *Ladies in men sashay*
36. Alamo style/balance
37. Star thru
38. Couples backtrack

EXTENDED BASIC PROGRAM

(1-54)

39. Turn thru
40. Pass to the center
41. Eight chain thru (1-8)
42. Ocean wave/balance (R/L)
43. Swing thru family
 - a. Right
 - b. *Left*
 - c. *Alamo*
44. Flutterwheel/*reverse*
45. Sweep a quarter
46. Veer left/right
47. Run family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. *Cross*
48. Trade family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. Couples
 - f. Partner
49. Circulate family
 - a. Boys
 - b. Girls
 - c. All 8
 - d. Ends
 - e. Centers
 - f. Couples
 - g. *Box*
 - h. *Single file*
 - i. *Split*
50. Spin the top
51. Trade by
52. Zoom/substitute
53. Wheel & deal
54. Double pass thru

Mainstream and Mainstream-Plus 1&2 booklets are available from American Squaredance Magazine, PO Box 788, Sandusky, Ohio 44870 (\$4. each)

CALLERLAB PROGRAMS

MAINSTREAM PROGRAM

(1-69)

55. Centers in/out
56. Cast family ($\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$)
 - a. Off
 - b. In
 - c. Right
 - d. Left
57. Cloverleaf
58. Slide thru
59. Fold family
 - a. Boys
 - b. Girls
 - c. Ends
 - d. Centers
 - e. *Cross*
60. Dixie Style
61. Spin chain thru
62. Peel off
63. Tag family (full, $\frac{1}{2}$)
 - a. Line
 - b. Partner
64. Curlique
65. Walk & dodge
66. Scootback
67. Fan the top
68. Hinge family
 - a. Couples
 - b. Single hinge
 - c. Partner
69. Recycle
(from waves only)

MAINSTREAM EXPERIMENTALS

The following calls are suggested for workshops during **Mainstream** club dances.

- Chase right
- Coordinate
- Extend (the tag)
- Ferris wheel
- Pass the ocean
- Ping pong circulate
- Roll (as an extension)
- Track II
- Trade the wave
- Touch (to a wave, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$)

MAINSTREAM PLUS ONE

1-69, EXP, Plus One

1. Anything & roll
2. Diamond circulate
3. Flip the diamond
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Teacup chain
9. Trade the wave
10. Triple scoot
11. Triple trade
12. Turn & left thru

This basic group of 12 calls will remain intact for a period of three years. Additions to this list prior to 1981 will be through deletions to the Quarterly Selections.

MAINSTREAM PLUS TWO

1-69, EXP, Plus One, Plus Two

1. All eight spin the top
2. All eight swing thru
3. Anything & spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around

This basic group of 12 calls will remain intact for a period of three years. Additions to this list prior to 1981 will be through deletions to the Quarterly Selections.

Calls in Italics may be deferred in the Teaching Sequence if desired.

CALLERLAB recommends 41 weeks of 2 hour lessons or approximately 80 hours of instruction to teach the **Mainstream Program** (Calls 1-69). Do not teach from just a single position/formation and remember to teach styling as well.

AMERICAN SQUAREDANCE
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